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# JILD

**Journal of Interactive Literature and Drama**

**A Multi-Discipline Peer-Reviewed Journal of  
Immersive Narrative Experiences**

**Volume Eleven, Issue One  
May 2018**

**Interactive Drama Archive**

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# J I L D

## Journal of Interactive Literature and Drama

### A Multi-Discipline Peer-Reviewed Journal of Immersive Narrative Experiences

#### **Editorial Policy**

The Journal of Interactive Literature and Drama is an international journal dedicated to the publication of critical discussion and scenarios related to Scenario-Based Theatre-Style Interactive Drama Freeform Live Action Roleplaying Games and welcomes contributions in all areas of the study, design, and creation of stand-alone scenario-based LARPS as well as Scenario-Based Learning related to interactive dramas of this type. Review articles of books related to interactive drama and informal book announcements are also welcome. Critical pieces on scenarios or convention events are welcome. Stand-alone scenarios are encouraged for submission with designer notes and running commentary. Submissions are peer-reviewed. Contributions may be submitted from all countries and are accepted all year round. The language of publication is English. There are no restrictions on regular submission; however, manuscripts simultaneously submitted to other publications cannot be accepted without express notice and permissions for simultaneous publication. Submissions by electronic mail are accepted. Hardcopy or regular mail submissions are not accepted.

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Feel free to contact the editors of the Journal of Interactive Literature and Drama via email at [director@interactivedramas.info](mailto:director@interactivedramas.info).

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# LIVE ACTION ROLEPLAYING A Primer

Christopher Barkley

If you already know what live-action role-playing is, you can pretty much skip this document.

First, let me explain role-playing. This is a form of entertainment that became widely popular in the 1970's with the introduction of *Dungeons & Dragons*. The essence of such games is a form of cooperative storytelling. The players work together to create an entertaining story in which they are both the authors and the main characters. Such "gaming" is very different from more "traditional" games which have distinct winners and losers. Role-playing has more in common with acting than *Monopoly* or chess.

Most role-playing games designate one player as the game master. This individual is responsible for providing a setting, a plot, and a cast of supporting characters. Each of the other players will design a character to go into the plot. Using these alter-egos, the players move through the story and interact with the game master's world. It is in acting out these "roles" that the term role-playing originated.

For example, a game might be set during the Vietnam war. The players might be acting out the parts of a squad of soldiers separated from their platoon. The game master tells them that they are emerging from the jungle. A wide field of rice paddies is spread out before them, and a village is on the far side. The players must decide whether to approach the village, attack it, or slip around hoping to avoid detection. "Does everything look normal?" asks one player. "That is, are there people working the fields, signs of commerce and activity in the huts?" The game master responds, "No, everything is quiet. A few old natives are sitting in the village not doing anything." The players become nervous, but they conclude that they need supplies. They describe how they approach the village, and the game master decides how to respond. If the need arises, he will hold up the other end of any conversations they have with the villagers. Should they trigger an ambush, he will coordinate the actions of the enemy soldiers. Most role-playing systems provide mechanisms involving dice and tables to handle complex activities such as combat.

Such games have remained extremely popular over the years with both teens and adults. They exist in virtually every genre of storytelling, but fantasy has always been the most common. Admit it, though, don't you secretly wish you could throw fireballs at people who annoyed you?

While role-playing is fun, many people found that it lacked something they desired. In general, such games involve sitting in someone's living room talking and rolling dice for a great many hours. Hoping to get their blood moving, people began working out ways to take these games to a more physical plane. A veritable host of such systems have been designed, and they are all highly different. There are some common elements to them, however.

A live-action game (as the name implies) is actually acted out physically. Rather than saying "I run across the field and hide behind the bushes for cover", you actually run across the field and duck down behind the bushes. The game master is usually backed up by a staff of



players in supporting roles. Rather than play out their own goals, they have been assigned a particular role and briefed on how to react. Combat is usually handled with such deadly weapons as padded "swords", squirt guns, water balloons, etc.

Obviously, this is a very different experience. It has distinct strengths (direct involvement, adrenaline, no dice) and weaknesses (magical or high-tech abilities may be hard to simulate, limited scope due to physical playing area). This is probably why both continue to be so popular..

## **CHRISTOPHER BARKLEY**

<http://www.cirr.com/~mage/spy/primer.html>

# **DIMENSIONLESS BOX**

## **An Excerpt from Conversations Over Stolen Food**

Jon Cotner & Andy Fitch

4:50 p.m. Saturday, December 31  
The Store

J: You look messed up. What's going on?

A: I slept eleven hours if you can imagine. I spent the last three hours writing sentences—have I explained this? How I do this? From Gertrude Stein's writing practices?

J: No, I'm not that familiar with Stein, and I've never heard of you writing while sleeping...

A: She talked...

J: or trying to sleep.

A: about how sentences don't have emotions, but paragraphs do. This is a theory of hers. And she tried to write sentences which, like

paragraphs, had emotions. They were fusions. One would be, it was something like: A dog you know best waits patiently.

J: I see.

A: It seems not to get anywhere as a sentence.

J: But it creates an atmosphere.

A: It creates an emotional turn, which gives it the paragraph vibe. I compose hundreds of these in my head for hours, trying to fall back asleep, but at the same time I also am asleep. I wrote the last one down for you: Beside my stated theme was a towel.

J: Beside your stated theme was a towel.

A: I was dreaming I was coming out of the sidewalk like a worm—about half of me had emerged, and I was writing sentences on slips of paper as a group of school kids passed. There are tons of different scenarios in which I arrange sentences, always uncertain if I should be writing them down because they may have some literary value, or else if in getting up I'll realize the whole thing has been a figment, and that I'm simply waking up too early.

J: And do you think the sentence you just read has literary value?

A: I'm fine with it. If there were thousands of these I could be happy with such a work. I also...I had a weird night Jonny. As soon as we left I started feeling sick and making strange decisions. I ended up riding my bike all over, running errands without a coat or anything. I rode far for decongestant (it was contradictory). I thought I set my alarm but slept...

J: I got a call around midnight, as I was riding the G train back to Clinton Hill. What did you want to say?

A: Oh, I said you could ask Alex to come to the store sometime.

J: Oh yeah, absolutely. He knows he's one of our most honored guests, as do Brian Spinks and Yosi.

A: Good. Good. So I'm using this medication called Airbourne, if you know that stuff.

J: Yeah it seems to have converted your cup of water into a frothy orange juice.

A: Effervescent's a key word among cashiers these days. If you ask for cold advice they say Go with the effervescent. I think that's what you saw. But beyond that weird dream, I dreamed that the University of California was a tall hotel, and that I wanted to check out drunk girls on floor H. I don't know what...

J: Had somebody recommended floor H to you, or did you suddenly arrive at that idea?

A: I kept pressing a button. I was picturing...we've discussed this, how I'm confused by my desire to feel up breasts. It never seems to lead anywhere satisfying if that makes any sense at all. There's something stifling while I'm doing it. So I don't know why this dream happened. And then I also, I don't want to bore you with dreams, but I also dreamed I was doing my stretches on top of a choir rafter, with hundreds of people beside me. We were a chorus stretching.

J: Is that right?

A: I unfortunately got the top row, with no back, and the whole time these dreams were happening I was also scratching my head. I often wake up scratching my head maniacally. Have I told you this?

J: No, but there summers when we'd split a room. We talked yesterday

about that summer in Williamsburg, and before that there were several summers in Allston and Somerville, and I remember being disturbed at night. I'd never have entirely smooth sleep.

A: You didn't know why?

J: Well, we both slept on foam egg-crates...

A: Right.

J: and you would um jitter in your sleep...

A: I shift if that's what you mean.

J: and sometimes thrash about.

A: Right. Right. I think I do thrash as well. But the scratching my head, my scalp, has only occurred the last two years.

J: Has your scalp been been especially dry?

A: It comes when I haven't washed my hair for a while, which would make me think my scalp is oily. However, last night I did wash my hair before going to bed—a cold shower in fact. I think the landlord has turned down the water temperature, saving money. You know oil prices...

J: Is that right? He...

A: are breaking a record.

J: doesn't get enough from the twenty-two hundred dollars in rent per month?

A: I guess not, apparently not. That's not what we pay in rent. But how about you now? How was your night?

J: Pleasant. I walked around and gave Stephen a call. He told me a couple friends were in town, people he met at UCSD, which in your dream was a gigantic hotel, but when Stephen was there was a university, and he took some classes in philosophy and met these guys through the sociology department. One of them actually lives near...

A: Is this Dak?

J: Dax is his name. He practices architecture in New York and it's funny—he's about our age, maybe a year or two older, but he's already advanced highly in his firm. It's obvious from the way he dresses and the way he lives that he makes a ton of money.

A: And you enjoyed your time with him?

J: It was nice, yes. We met outside Stephen's building on 3rd and headed to a place on Stanton Street, where the three of them ordered beers and I had water, figuring I'd drink tonight since it's New Year's Eve, and not wanting to drink twice in a row—also wanting to build momentum for this project.

A: Of course. And do you have any sense what's happening tonight?

J: There are some plans in the works. Stephen mentioned several parties. He's been in conversation with Stefan, who of all the people we know's most in touch with the New York vibe.

A: Right.

J: He certainly knows where to go. He seems to make his living that way: by studying trends. I've also talked with Alex, who came in last night from Boston. Once Alex heard that I was planning to go to sleep early he arranged to stay with Ari, since both he and Ari were in the mood to stay out late. It was nice of him though though I did say that if that accommodation fell through he could call me.

A: Very generous.

J: So I slept with my cellphone on...

A: Really?

J: all night.

A: I've never done this in my life.

J: Is that right? I was willing to wake up and go downstairs and...

A: Wow.

J: let him in since the buzzer doesn't work.

A: Jon that's true friendship.

J: Oh.

A: I can't imagine. I could maybe hide my key in a paper bag outside the apartment door all night, more or less not worried about someone taking it.

J: Well I don't have such interesting dreams to interrupt. My dream life isn't active at all. For the most part my sleep is black and...

A: Right. The philosopher's sleep I...we've read at least?

J: Is that how philosophers sleep?

A: Theoretically yeah.

J: Who says that?

*Jon Cotner & Andy Fitch*

A: I want to say Aristotle says it somewhere...

J: Is that right?

A: and then I want to say...

J: He makes so many remarks it's hard to know them all.

A: It it's true. It's true. [Pause] My Love is in the air still. She's in the blizzard that has since turned to a downpour it looks like, from this window.

J: Many many people have umbrellas out there—you're right.

A: I was thrilled to have my umbrella out in snow. It's one of my favorite New York activities. I feel like in Milwaukee you could get beat up for that. But it's easy in New York to walk down the street just barely blocking a blizzard.

J: I had that same experience on the way here. I took the C train to Chambers and walked from Chambers Street, trying to wake up a bit before seeing you. Sometimes I'd pull the umbrella away from my face and let the snow hit me, and I'd take a look at snow falling through sky, and I appreciated how collisions were so gentle...

A: Yeah did...

J: between the snow and my face.

A: did you notice how snowflakes weren't falling but snow puffs or something, much more like cotton puffs?

J: That's right.

A: A shape I'd never seen. Some of the...



J: Some of the softest snow I'd ever felt.

A: largest flakes I'd ever seen.

J: That's right.

A: I saw a Polish girl sprint down the street and catch individual flakes in her hand, cradling them as she went.

J: Is that right? I saw two fifteen-year-old girls sticking out their tongues, catching flakes as a mother snapped polaroids. I also saw a little girl in a minivan driver's seat roll down the window. She used her hand to crank it down (it was an old model). And she, I heard her squeal Momma, it's snowing. She stuck out a hand in pure delight, reaching for the flakes, didn't catch any, and then wiped some off the top of the side-view mirror and tasted them using her tongue.

A: Oh I was going to ask about this. I didn't see anyone stick tongues out. I did see someone who was about our age catch flakes and put them in his pocket. I don't know if it was some sort of nervous tic. But I felt like I would have been more ecstatic if I'd seen people catch flakes on their tongue. The way I was positioned my right calf was getting soaked, and I was worried this was already bad for me, so I kept my tongue in my mouth.

J: Yeah, I came into the store with both thighs soaked. We were walking here from different directions, and that means different parts of our bodies got hit.

A: It's also interesting to think of all our friends walking down various well-known stretches of the city simultaneously during a snow storm, that this occurs in New York, that I walk down the strip of Nassau you know so well...

J: That's right.

A: as you head up from Chambers Street, which I know so well, in snow. It would be nice to see from above sometime. I I saw today squirrels go crazy. On the path directly out my window six squirrels converged from different directions on a man. He didn't have bread or anything. And he would, he was in a thick coat and hat and would occasionally turn as far as he could without, you know, really crimping his shoulder. I don't know if the squirrels had him in mind for any particular reason. Later I saw...

J: Do you think his pockets were stuffed with acorns?

A: It's possible. But later I saw a dog pretty violently drag its owner across the park, trying to get up into a tree, where three squirrels chased each other—not two. I didn't know if they were about to hibernate and looking for lost nuts, or if they could sense the storm. I recently read, and maybe this is something everybody knows: with the tsunami last year, which for some reason I didn't follow (I guess I don't follow catastrophes; they seem like spectacles, and like you're a bad person to pay attention but), apparently elephants ran away from the coast right before...elephants that could break free broke free and ran away from the coastline not long before the tsunami came.

J: They had a hypersensitivity to the storm?

A: Well it's hard to say if they had a hypersensitivity, or if they had the sensitivity all living beings would have if humans weren't so preoccupied. Apparently a four-year-old British girl recalled what she'd learned in class about water receding before a major wave, and was able to warn hundreds of people on a beach to clear out. No one else who'd heard the information remembered.

J: Is that right? Probably because they were thinking about real estate investments...

A: It's possible.

J: and the stock market.

A: Right. Right. Thinking how they thought that once they were on vacation they would love their spouses again. Something I never worry about when we reunite, when we sit down for a...I see a box that's been...

J: Yeah I'd a...I had a nice lunch today. I ate some broccoli, some shredded carrots, and a mix of tofu and chicken. A little bit of chicken, mostly tofu. It was a decent lunch, and now I have a cup of ginseng tea and two cups of water so that I don't get parched during the conversation.

A: Now Jon I would think at, what is it, 6.99 a pound for the cold food bar, that you'd have spent at least twelve dollars on this meal, is that...

J: I spent, not counting the price of my organic Braeburn apple, which is in excellent condition—you couldn't, nobody could ever ask for a better apple in terms of firmness and shininess and taste—I paid one dollar and sixty-five cents for my lunch.

A: And can you explain this disparity from the expected cost?

J: Well, I got a tiny piece of chicken behind the prepared-foods counter, in a box. The worker knows that's how I like my food placed, so I don't even have to specify.

A: It's not the short Tibetan girl?

J: The short Tibetan girl.

A: She's sweet.

J: She is very sweet. Yes, and I held back from wishing her a Happy New Year.

A: In case she's on a different calendar? Sure.

J: Figuring in fact that she was, though I did learn that Indian New Year's also celebrated this evening. Her New Year, however, is February 17th.

A: Every year? That's not a, is it a lunar calendar?

J: She, yeah, she said this year...

A: Ok.

J: so I imagine the date varies. Once she'd placed the chicken in the box I headed over to the salad bar, where I carefully unfastened the label and filled the remaining space, the remaining volume in the box—not wanting to be wasteful, also accommodating my appetite.

A: So you're saying the box had a sticker on it, a...

J: That's right, bearing the price one dollar sixty-five cents. Then after I filled the remainder of the box I refastened the label as if the box only contained chicken.

A: Right. I guess what you're telling me is you did the box trick.

J: I did the box trick.

A: That's what we've called it in the past.

J: That's right, and I'm sure that's how we'll call it from now on. [Pause] The meaning of the term isn't um self-explanatory, so I did have to go into some detail. What are what are...do you and Kristin have plans for tonight?

A: Well we'll see. I was supposed to call Stephen about an early...I got a new cellphone maybe two months ago...

J: I noticed. It looks sleek.

A: and for some reason all my numbers were lost, and I just haven't put them back in. The the only numbers I know are yours and Kristin's. I figured I'd get in touch with you and see from there.

J: That's right.

A: I haven't seen My Love in about two weeks so it'll be nice to spend some time, but for the first New Year's in I'd say maybe a decade—since I passed out in somebody's front yard in a t-shirt in the Wisconsin winter—I really want to see friends. I feel I feel festive.

J: That's good to hear. I feel festive too, and I'd love to spend this evening with friends as well.

A: I remember several years ago you barfing on my shins when the manager of the Knitting Factory wouldn't kiss you, and I remember, maybe a year or two after that, me falling into a puddle on my back—an icy puddle, a slushy puddle...

J: That's right.

A: in a leather coat.

J: Which had no zipper.

A: Right. And I think of those as fond memories.

J: Oh yes.

A: And so I can't imagine a night of actual cheer, what type of memories that would induce.

J: Do you think you'll have a little to drink?

A: I think so. I don't know if I've told you this, that I've stopped drinking. I've had maybe two or three drinks the last five months.

J: Yeah. By and large I've stopped drinking as well.

A: I I think I'm perhaps allergic to alcohol. I think in fact maybe all humans are, and I happened to have a break from it and realized how much better I felt. I've been following that um intuition since.

J: Well I'll tell you Andy, for the most part alcohol makes me tired and weak. It tunes me out. But I've discovered one drink which, which I, one drink which which, I've discovered one alcohol which I can drink, and which I thoroughly enjoy.

A: What's that?

J: Tequila.

A: Is that right?

J: Yeah.

A: I never...

J: I discovered it this past winter in Providence.

A: I'm I'm not sure how my drinking will go. My diet's problematic today. I don't know if you noticed but I brought my breakfast to the store.

J: Yeah, I noticed. You looked messed up.

A: I...

J: I mean you're looking better now.

A: Well after sleeping so much—I don't think I've slept eleven hours since college...

J: Did you not set your alarm this morning?

A: It simply didn't go off. I didn't set it correctly. When I realized I ended up kicking the alarm clock over, and—my clock hums, have I explained this?

J: No.

A: It hums at a...what's become a pretty loud and disturbing level. Every time it falls it hums all the louder. I guess something's vibrating inside it...

J: Ooh.

A: that keeps getting more and more displaced. I don't know if this is bad for me or not. I mean I know the vibrations of let's say a cat purring in your lap are physiologically good for you, also psychologically good for you. I don't know if we're sensitive to vibrations, but if I am I feel that this is an unhealthy vibration. And I haven't figured out what to do yet. Most of the day the clock's under sheets on...

J: So it vibrates as it runs, not just when it sends off...

A: No constantly, like maybe four or five computers put together.

J: Ooh.

A: I really don't know what to do about it.

J: You may want to invest in a new clock Andy.

A: I don't think I've ever purchased one. I feel like they just come my way, and that this is something I ought to be continuous, that I ought to stay the same with.

J: Yeah I agree. I remember reading in Middle C that you've never purchased an...

A: Is that right?

J: alarm clock. Yes, this is in the first version, the contents of which you no longer remember, but I read it as I drove from Providence to New York: the manuscript placed against the steering wheel of my father's car. Well, maybe you want to throw away the alarm clock and use your phone.

A: Again I haven't figured out, I really haven't figured out how to work my phone. The volume is at level 2 and I'm not sure how to push it up from that. The alarm I tried to set once and it simply stayed silent. So anyway, I slept until eleven-thirty. I worked on my dissertation the whole time between then and now, other than a quick peanut butter and banana sandwich, bowl of yogurt, granola, almonds and an apple. That can be eaten quickly. [Pause] But what I did was I brought my two hard-boiled eggs (which I cooked while eating the other food) along with some cheese. Do you want any of this cheddar?

J: Sure. Yeah. It would be great. I forgot to sprinkle some over my box.

A: Do you care? It sort of smells like fruit juice. It's been...

J: You can keep it for yourself. That sounds absolutely disgusting.

A: So I brought—are you sure you don't want it, the cheese?

J: I may in fact have trouble digesting just just thinking about how it's spoiled and tastes like fruit juice.



A: I brought two hard-boiled eggs, but not any carrot. I did bring an orange. I then approached the bakery/coffee area, on the mezzanine level of...

J: That's right.

A: of the store. I picked up a bagel, sesame-seed, put it in deli paper, stood in line for a while next to two security guards, one of whom is undercover but strangely enough...

J: Undercover?

A: he's in a very flamboyant suit.

J: Wow.

A: They were talking, and when my turn came in line I simply asked for a cup of hot water and walked it back to the table. I'd brought my own bag of green tea (I drink half a cup of green tea now), and ended up having a full public meal for no money. I did however get paranoid today. Those two guards made a lot of eye contact with me. But I've also had the experience all afternoon of people seeming to stare and then sort of smile, laughing and, you know, sort of laughing at my presence. I don't know what it is, if it's the hair, or the eyes. Do you have these days?

## **JON COTNER & ANDY FITCH**

*Jon Cotner studies the role of rhetorical performance in Greek philosophy and 20<sup>th</sup>/21<sup>st</sup> century poetry at SUNY Buffalo.*

*Andy Fitch is writing his dissertation on Pop poetics at the CUNY Graduate Center in New York. He has publications forthcoming in P-Queue and W Magazine. He mostly lives in Brooklyn.*

# **OBE ASIAN BUSINESSES & PROFESSIONS**

C.A. DeCoursey

## **INTRODUCTION**

This paper presents data collected as part of a funded, 18-month research project at the Hong Kong Polytechnic University. Data explores student responses to scenario-based teaching and learning methods, focussing on situations where the involvement of self in learning obstructs intended learning outcomes. Data was taken from a study where scenario-based teaching and learning methods were trialed as part of a tertiary outcomes-based education programme. Five generic competencies were identified as desirable: global outlook, sustainable lifestyle, critical thinking, ethics, and leadership and informed many general education courses. An English-language drama was selected which closely involved these five inter-relating topics. In preparation for a campus-wide performance, this drama problematised global warming, and encouraged audiences to consider various possible responses. The drama's theme and the rehearsal

process connected it to the broader stream of general education provision. Characters in the drama explored ways in which energy use implicated the consumer lifestyle, and responses involved various models of leadership and ethics. The intention was to involve student audiences in critically considering possible responses. However, the drama was never performed. Unlike 2L student actors in twenty previous productions, this cast did not become proficient enough to perform. Interactions and comments from student actors during rehearsals strongly suggested that status was an issue. Therefore, structured interview data was taken from student actors, and used to explore circumstances in which scenario-based learning – usually quite popular with students – functioned to undermine cognitive inputs and subject knowledge, as well as the development of generic competencies.

## **LITERATURE REVIEW**

Outcomes-based education (OBE) embraces a mix of methods which have been assessed as variously effective. The methods used by OBE are learner-centred, and aim to gain demonstrable practical and cognitive results, by identifying what the student must learn, and tracking the students' progress and achievements through multiple instructional and assessment tools (Alderson and Martin 2007). One of these is scenario-based teaching and learning. As an instructional and assessment tool, scenario-based teaching and learning offers OBE several important gains. The first is pragmatic. Scenarios offer learners a formative opportunity to explore what classroom instruction means operationally and situationally (Blatner 2006). Through enacting various scenarios they learn to holistically integrate detailed learning with real-world and real-time interactions, achieving an “enhanced realism” (Pearce and Jackson 2006, 218). They develop critical thinking about challenging, realistic scenarios (Thompson 2006). Simulated real-time requires them to use classroom learning for decision making (Rassmusen 2008). Scenario-based teaching and

learning methods are currently used in marketing, business, nursing, design, applied physics, management, social work, and a host of other fields. In the tertiary context, skills applications and integration is clearly desirable. To date, scholarly evaluations of the success of outcomes supported by methods such as scenario-based teaching and learning, framed as competencies, have been based on student self-reporting and self-assessment (Warn and Tranter, 2001). Data presented in this paper suggests that student self-reporting implicates possible and sometimes idealised selves and therefore may be unreliable in some areas including status. This has implications for teachers using this method.

The second purpose for using drama as a teaching and learning method is motivation. The pleasure and interest students feel when role playing is a major reason why teachers and tertiary institutions use scenario-based teaching and learning methods. This pleasure and interest can help them face and deal with the challenge of undertaking difficult cognitive tasks, particularly in a second language. This study took place in an English Medium of Instruction (EMI) tertiary polytechnic institution, where the great majority of learners are English as a Second Language (ESL) students. Previous studies indicated that 2L students can experience instrumental motivation, the incentive to learn as a means of achieving goals, for example employment. But scenario-based teaching uses drama techniques, and is most likely to be connected to integrative or affective motivation, learning that allows pleasurable participation in social and cultural realities desirable to the 2L student (Sandrock 2002). When motivated in this kind of situation, 2L students go through a process of revisioning their identity as they take in the new values, social relationships and culture. They reconstruct their own sense of their reality, self image, personal past and goals (Crystal 2003). At this time, the boundaries between these two kinds of motivation appear to be breaking down (Yashmina 2002). Recent studies suggest that contemporary 2L students are instrumentally motivated towards membership in a global professional community, and integratively motivated to participate in elements of international culture, all at once.

Thus they are comfortable with identities that are local and global, professional and social, all at once. They revision pasts and imagine futures easily, and repeat this process, changing their identities, easily (Dörnyei 2005). So, the self has come to the fore as the ground on which learning takes place, and motivation theory has been placed within a “possible selves” framework that valorises the imaginative and affective elements of learning (Dörnyei and Ushioda, 2009). However, post-structuralist studies have indicated that the contexts for learning are politically and socially ambivalent (Norton 2000). These contexts position but also marginalise learners in various ways. They co-construct, but also constrain identities and aspirations (Holstein and Gulbrium 2000). That is, 2L students will often not be successful in the selves and futures they are imagining. But, crucially, they are little aware of this, or of what is happening inside their own imagination, as they set their elastic visions of self into the scenes and narratives of the target subject. This paper’s data highlights incongruities within student performance and self-assessment, which students seem very little aware of. This indicates the limitations of self-assessment which question its validity as a measurement of competence, and indicates areas where teaching and learning requires more careful management.

Status emerged as a crucial issue during the study. In particular, the sense of discrepancy felt between self and role was a problem. Status has been noted as a factor in research on motivation, which has highlighted the importance of 2L student perceptions of the wealth and importance of the 2L community, and also the 2L students’ perceptions of the value of their parents’ support of 2L learning (Cziser and Dörnyei 2005). But motivation studies have seen anxiety solely in terms of lack of personal confidence in 2L learning (Dörnyei and Clement, 2001). In this case, student actors were English majors, so their 2L learning confidence can be presumed to be fairly strong. The anxiety they expressed related to discomfort with an imagined role. Social stratification, status attainment, and the prestige attached to various occupations, have all been extensively studied in both Hong Kong and mainland China contexts (Bian 2002). Notable factors include social and career mobility and its impact on social

stratification, and diachronic changes in status hierarchies (Zhang 2000). These studies have noticed the success of working classes in gaining employment that was previously beyond the grasp of laborers (Kung and Lee, 2001). Education holds a uniquely powerful place, in occupational attainment (Zhou et al 1997). In both Hong Kong and the mainland, people of all ages and backgrounds have a detailed awareness of occupational prestige and the relative rankings and categories of various jobs (Davis, 2000). This work shows the resilience of the connection between occupation and social status, in Chinese society. In the case of this drama, actors were invited to imagine selves or characters who were of a socioeconomic status lower than was consonant with their idealised self image, undermining their ability to rehearse, and obstructing their ability to gain generic competencies.

## METHOD

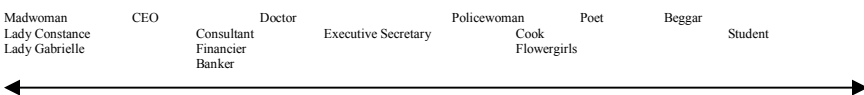
A drama was selected for rehearsal and performance. The drama *Madwoman* was chosen because its subject matter provided a good platform for handling the chosen themes of global warming, energy use and consumer lifestyle, and its fictional structure and characters facilitated the development of the five specific generic competencies identified - global outlook, sustainable lifestyle, critical thinking, ethics, and leadership. *Madwoman* was based on French comedy playwright Jean Giraudoux's 1943 play *The Madwoman of Chaillot*, in which an eccentric aristocrat discovers a plot by some bankers to dig up Paris in order to extract the oil underneath it. The original script was rewritten considerably, to update and localise the play. The cafe setting was changed from Paris to Tsim Sha Tsui, a Hong Kong district adjacent to the university and known to the student actors and target audiences. Local references were included, and about 5% of the lines translated into Cantonese, to connect the play to Hong Kong life. The character of the Madwoman as "mad" in the sense of being able to see unusual truths was retained, but problematised in a way the original

play had not done. In Giraudoux's original playtext, the Madwoman is clearly the protagonist and the banker the antagonist. Upon hearing of the plan to dig up Paris in order to extract the oil from underneath it, the Madwoman organizes her women friends and the cafe folk, to kidnap the plotters and hold a people's trial. The original surreal ending strongly implies that the bankers are killed and Paris returns to the idyllic life it has been enjoying. However, in our revised 21<sup>st</sup> century script, the executives admit the rapacious nature of their original plan, and ask to participate in something more constructive. This our script questioned the urban idyll, based as it is on the assumption of the consumer lifestyle and a failure of concern about links between pollution and energy use. We balanced voices and perspectives more finely, and took on the challenges that arise from 21<sup>st</sup> century efforts to satisfy energy demands and at the same time slow the global impact of the consumer lifestyle.

Care was taken to ensure that the skeptical, searching quality of our revised script and characters was consonant with developing the five generic competencies identified in actors and audiences. The reality that contemporary students experience is one where there are several models for global outlook, for leadership in handling such complex problems. Each of these has its own global outlook, its own view of sustainable lifestyle, and each assumes its own particular ethical standpoint. Critical thinking is an essential tool for navigating realities of such complexity. We all learn to take on personal and local leadership, in addressing these challenges. Thus in the revised playtext, the Madwoman and her friends exemplify one kind of leadership, with its particular global outlook and ethical point of view. They get fine clothes at charity shops, shop and eat locally, and in their own eyes, have a sustainable lifestyle. But the CEO and his executive friends also exemplify leadership, have a recognized kind of global outlook, and can articulate an ethics based in opportunity, development and globalisation, though their vision is different from that of the Madwoman and her friends. Further, we rewrote the voices of the cafe folk to express still other global outlooks and ethics, including nuclear energy, alternative energies such as solar and wind, and a complete

rejection of contemporary urban living to adopt a totally green lifestyle. Thus the people’s trial became the heart of the show, with its purpose to question these various possible alternative responses to the challenges of our times. In order to equalise the dramatic weight of originally minor characters, so that they had voices, outlooks, ethics and positions on par with those of more major characters, lines were redistributed so that all roles contributed significantly to the trial scene. Members of the cafe folk took the lead in articulating various solutions to the dirty energy that has caused global warming. The voices of the aristocratic and executive characters who had been louder voices when the problem was first enunciated took a smaller role in the trial scene, moving towards a finale which offered audiences a carefully balanced view of the options. Thus, the performance dramatised the challenges involved in our five generic competencies: global outlook, critical thinking, ethics, and leadership.

The roles in *Madwoman* were thoughtfully managed. During the rewriting process, they were given simple occupational designators like “Cook” and “Doctor”. Roles were organised into six categories which reflected a graduation of wealth, according to conventional values and attitudes towards socioeconomic class. The script was rewritten with the explicit intention of breaking this down in the play as the characters come to realise they all face the same problem, and share the same need to solve it (see Figure 1 below). The Madwoman and her two women friends were from the privileged, nonworking wealthy class. The Banker, CEO, Financier and Consultant represented a top-level executive group. The doctor and the executive secretary represented the professional middle class. The Policewoman, Cooks and Flowergirls represented the working class. The poet represented artists, and the beggar and the student represented the unemployed who would assume the lowest place on this kind of scale. We can represent this graduated scale as follows:





**Figure 1: *Madwoman* roles by attributed socioeconomic class**

A few roles had personal names such as Pierre the student, and Constance and Gabrielle, the women friends of the Madwoman. Mr. Barron was referred to using his personal name by the executives, and his function, Banker, by the café folk.

The ending of the play was also managed, to ensure that every character, regardless of its socioeconomic nature, was associated with presenting one of the six significant responses to the problem of global warming. Student actors agreed that Giraudoux's original murderous ending was no longer a viable solution to the problems facing the world. Thus in the rewritten script, the café folk discuss alternatives to killing the executives. As the people's trial goes forward, the executives explain their value as financial backers of new energies, and it is seen that they can play a part in solving the problem. Thus, these former antagonists join with the café folk to discuss alternatives. By the end, when the cast jointly articulates the range of options and the imperative need to choose and move forward, traditional class barriers have broken down, and all characters have regrouped along new lines depending on which alternative they support. The new groupings were very evenly balanced. No alternative received a stronger voice or more socioeconomically advantaged characters. The intention had been to ask the audience to vote. The value of the vote lay in its ability to develop generic competencies in student audiences by engaging them in considering the question, rather than advocating any specific alternative. In these ways, then, the rewritten version of *Madwoman* presumed the validity of voices coming from low on the occupational and prestige scales, and the validity of questioning and even rejecting ideas coming from voices high on that scale. It presumed that, when solutions to pre-eminently important matters such as global warming were put into the mouths of cooks, flowergirls and waitresses, Chinese 2L student actors would use their well-documented drive to succeed, to drive the play to success. It

assumed that the matters of overwhelming global importance and ethical merit involved in this play would easily overcome any squeamishness related to occupational status. However, in this case, the project inadvertently constructed a case in which the drama, a specific instance of a cultural product likely to arouse cultural interest and thus motivation was placed into opposition with an imagined, and perhaps idealised, professional self. As a result, the drama obstructed the development of generic competencies.

As noted, the drama was a failure, and no live production was ever performed. This was because the rehearsal process was not smooth or efficient. Student actors initially rehearsed for a period of 3 months, the normal period required to result in performance. As problems were encountered, the rehearsal process was extended to 7 months. Problems included persistent absenteeism, ongoing lack of investment in character development, poor vocabulary retention, and severe difficulty remembering lines and cues. Compared with the process encountered in many previous productions, this rehearsal process was uniquely difficult. The interest of this failure was that it clearly highlighted learning problems based in the self as involved in the learning process. Drama asks students to play roles, to imagine possible selves. In the case of *Madwoman*, student actors were unwilling to imagine themselves in specific kinds of roles, despite the great care taken to dignify roles of lesser socioeconomic status, and question the social warrant of those in upper echelons. When actors will not place themselves into the character being enacted, that character cannot come to life either inside the actor, or in the whole-group creation of a performance (Stanislavski, 1980). Before the rehearsal process finished, student actors participated in structured exit interviews, which were digitally recorded and transcribed. Lexical choices and intensifications used by actors to describe their roles were analysed using Appraisal Theory (Martin and Rose 2008). Some comments made by actors were also considered.

## DATA

Exit interviews made very clear that the socioeconomic status of the roles was a crucial issue in actors' failure to reach performance. Interview data with most actors repeatedly indicated an anxiety about the status of roles at the lower end of the socioeconomic scale, and a failure to note the ethical problems of those in the upper echelons. The anxiety attached to student actor's feelings about performing roles with titles like Cook, Flowergirl, Waitress and Policewoman. The failure of perception attached to student actors' feelings about roles with titles such as President, and Banker.

Student actors' comments from exit interviews showed that they perceived their own character mainly in terms of social stratification, status attainment, and the prestige attached to various occupations. The question that elicited the following data was: "You played [name of the role]. Tell me about this character. What is s/he like?" Lexical choices revealing the actor's evaluation of their role were then assigned to a place along a graduated scale from strong negative through weak negative, weak positive to strong positive. Examples of lexical choices that were strongly negative include bad and selfish. Data is expressed as a percentage of the individual actor's total instances of evaluative terms. This depicts the student actor's evaluation of their own role. A zero indicates that there were no instances where an actor evaluated their role, in that socioeconomic category.

	negative		positive	
	strong	weak	weak	strong
unemployed	.38	.63	.13	0
artists	.20	.60	.20	0
working	.23	.54	.23	0
professional	0	.08	.42	.50
executive	.03	.03	.53	.42
leisured wealthy	0	.11	.50	.39
example	bad,	suitable, not	good,	beautiful,

lexical choices:	selfish, small	good, misguided	funny, nice, friendly	strong, powerful, important
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**Table 1: Student actor evaluations of their roles, by category of employment**

Most negative evaluations were given by students acting roles at the lower end of the socioeconomic scale, and most positive evaluations were given by those acting roles at the upper end of that scale. As students were speaking about acting roles in a play, the weak positive evaluation given by those acting roles at the lower end of the scale can be read as an index of their connection and commitment to the role. Actors playing executive and leisured wealthy roles expressed few negative evaluations of their roles. These categories received the strongest positive evaluation overall, indicating strongest actor connection and commitment. Given the small size of the cast, this data must be treated as a heuristic. However, the indication is that student actors evaluated executive and wealthy positions more positively than professional and worker positions. This is borne out when we look at the intensifications used with evaluations.

	strong (+negative)	weak (+negative)	weak (+positive)	strong (+positive)
unemployed	.25	.50	.25	0
artists	.33	.33	.33	0
workers	.36	.45	.18	0
professional	0	.33	.50	.17
executive	.03	.07	.50	.36
leisured wealthy	0	.06	.56	.38
example intensifiers	kind of, some, maybe, just a bit, a little		totally, definitely, very much, too much, whole, all	

**Table 2: Student actor intensifications used in evaluating role, by category of employment (N = 20)**

Actors may feel culturally or personally inhibited about expressing

strong positive intensification or evaluation for their own roles. Some may tend to express themselves in weaker rather than stronger forms, and some to use more intensifications than others. But the general picture of the intensifications is the same as that for evaluations. The greatest incidence of strong intensification with negative evaluations was at the lower end of the socioeconomic scale, and the greatest incidence of strong intensification with positive evaluations was at the higher end of the socioeconomic end of the scale. It appears that student actors clearly evaluated executive and wealthy jobs most positively, despite their questionable actions at least in the beginning of the drama. Similarly, student actors evaluated working class, artist and unemployed roles least positively.

Briefly, let us review these roles. None were simply good or bad. The Madwoman and her friends, who are at the very top of the scale, are both privileged elites, and beloved among the café folk for their funny chatter and organising abilities. Thinking they can solve the situation easily, they plan to murder the executives, and carry on with life as usual. This response is rejected in the trial scene. Cook, a leading voice for ethics and reason, points out the need to balance energy demands with building a greener city, and argues that the executives, with all their money and know-how and employees, must be part of the solution. The Banker admits to being on hard times, having lost his money in the financial downturn. The CEO, the Executive Secretary and the Consultant all admit to be exploring different alternative energies. The Flowergirls are voice the questions of the audience, probing each alternative as it gets articulated. At the lowest end of the socioeconomic scale, Pierre, the unemployed student, is in love with a beautiful Flowergirl, and their romance was a major motivator for the café people to feel the need to find a solution to the problem of energy needs and global pollution. The Beggar was a uniquely important role as a comic, but more importantly in turning the group towards rational methods of handling their problem. One of the Madwoman's oldest and closest friends, he is an eccentric voice for living completely green, and a folk hero. So, as noted above, these roles were managed, such that none was simply good or bad, and all

had something important to contribute to the group. That Hong Kong university students are motivated towards status attainment through education fits well with their cultural background, as noted above. But the characters in *Madwoman* were complex – occupationally unattractive but ethically admirable working class leaders, occupationally attractive for occupational status but ethically questionable executives - would lead us to expect students to imaginatively place themselves into the *Madwoman* drama, and treat their role as a possible self.

Student actors' negative evaluation of worker and service positions seems to have been powerful enough to cause them to disregard both overt learning inputs, and the imaginative process. One actor playing a Waitress described her role as "not very suitable for me because I'm not that kind of person." The demographic profile of students at this institution is majority working and middle class. The vast majority of these student actors had grown up in contexts like that dramatised by the cafe folk, not the executives and the aristocrats. One actor who had briefly played the poet before quitting the cast said, "This guy seems to be quite erm ... he doesn't come across as being smart, but he's not stupid obviously." The poet's insights were often used to move the cafe folk further along in discussing their options. One student playing Cook said: "I think she is kind of some erm how to say neutral role in the whole play" – a surprising statement given that Cook's pivotal leadership and ethical role was repeatedly commented upon during rehearsal and by other characters in the script. The actor playing the student Pierre said: "he's a small guy, right, he's he's a small person in this world, nothing, and he's not a big potato, quite small actually." Pierre's romance was the reason the group sought a solution. It was Pierre and his girlfriend they all wanted to save the world for, and the centrality of their love was underwritten in speeches and on-stage action. Being loved and being able to express analytical questioning on behalf of the group seems not to be status enough, as the actor playing Pierre's girlfriend, a Flowergirl, said: "in fact she represents one of the six choices, the green extreme green for the environment, although she sells flowers in the cafe." Here, "although" diminishes her

employment and thus her socioeconomic status. It seems difficult for this student actor to imagine that a Flowergirl could play an important ethical, critical thinking, or leadership role, in reality. Thus we see this student expressed an imagined reality that had a conflict, a disjuncture at its centre. We could restate this as, this role does something important, but she's working class. Students playing working class roles seem to have felt a distance or discrepancy between their ideal or imagined professional selves, and their role in the drama.

By comparison, student actors playing executive and leisured wealthy roles expressed strong positive evaluations of their roles. The actor playing the Banker said: "I felt very grand because erm Mr. Barron is basically a banker who's made millions of dollars for his bank back in the day so Mr. Barron in general in general basically like royalty in the banking business so yeah I can say I'm very proud to play Mr. Barron and yeah it's an honor to be Mr. Barron." In our play, Mr. Barron is completely broke, and has just been prosecuted for causing the crash of a major financial company. He is being recruited by the President of a new corporation which is frankly dishonest. Parallels between this situation and the real financial crisis of 2008-09, ongoing concurrent with rehearsals for *Madwoman*, were repeatedly discussed in rehearsal, including consideration of corporations such as Lehman's and AIG, and persons such as Bernard Madoff. The student actor playing the Financier, an unethical character who tricks the Madwoman into signing away her personal wealth, saw his role as being: "Like the representative of wisdom of the world ... others may seek help from this character and erm he will explain those kinds of things with his wisdom with his experience with his erm in-intellect yeah I think that's erm the basic concept of this role in this play." Students playing executives clearly felt a positive identification with these roles, despite the fact that they were, at least before the people's trial pushes them to adopt a more constructive stance, in simple parlance, the "bad guys." So we see that, despite the careful construction of characters in script and action, and despite at least 150 hours of rehearsal, student actors experienced congruence rather than discrepancy between their self-image and these upper socioeconomic

roles. This may reflect what has been called an “international posture” or a “bicultural identity” (Lamb 2003). In the Chinese context, we can see why these kinds of roles might arouse those ideas. At the same time, it can only be so, if the actors resisted taking in the major thematic subject knowledge input, and resisted developing the generic competencies.

It should be noted that the experience of previous plays reinforces this interpretation. In the same institutional context, actors successfully developed generic competencies when taking on complex roles and roles involving issues of socioeconomic class. For example, a recent dramatization of Austen’s *Pride and Prejudice*. Austen’s heroines are notable exactly for being poor. They include the wild Lydia and the poser Mary. Other characters include Mr. Darcy, composed of equal measures of arrogance and integrity, the pleasant but intellectually light Mr. Bingley, and the grasping, status-conscious Mr. Collins. Yet actors competed to play them, and did not resist imagining these roles as possible selves, or developing the competencies required to perform these roles. Similarly, student actors successfully imagined and developed the competencies required to understand and perform many of Shakespeare’s lower class characters, and to critically understand some of his unethical wealthy aristocrats. We need to understand how imagining possible selves works, as a ground for learning, in more detail.

The comments of a student actor playing the Consultant show how the local and global, professional and social, imagined and revised self works: “I like this character because she’s very clearly defined, very distinguished from the other people. And like I said there are points that I can identify with her, like I myself, I I’d like to think that I have something in me that makes me different from the other people.” The positive evaluation seen in “I like this character” is intensified using a saturating prosody. The actor views the executive role as distinguished in two senses – different from others, and by implication, better than others. This is followed by two statements that she frames as basically identical – one asserting her “real” identity, and



the other an imaginative construction of self, in “I’d like to think I”. Even if we interpret the later phrase is not a modest qualification, it is clear from their juxtaposition, from the fact that the second phrase takes over the identical function to allow her to finish her sentence, that she sees the two as the same. This realisation shows student actors’ plastic conflation of current real self and imagined successful professional self.

Dörnyei and Cziser have suggested that possible selves explain potential for student identifications with target cultures. “Possible selves represent individuals’ ideas of what they might become, what they would like to become” (Dörnyei and Cziser 2005, 29). However, this study’s data suggests that “possible” and “desired” have strong directionality, like an internal psychological wind that blows towards desired selves and away from undesired selves. Again, they see motivation as “the desire to reduce the perceived discrepancies between the learner’s actual and possible self.” (Cziser and Dörnyei 2005, 29) This study indicates that the directionality of imagination can reduce discrepancies in such a way as to reduce learning. Dörnyei identifies the need to explore how the desire to reduce discrepancies between the ideal 2L and the real self gets translated into action, in real contexts (Dörnyei 2005). One actor playing a working class role said:

In order to play this role well, I mean in in the play, I have to recall or a least think about some real characters of this kind of person, because actually erm, there is a kind of distance between myself and erm and and this character, so I cannot just represent my character, my personality erm, just impose my thoughts from this character. I have to erm think of some of the real person in my life, whether I encounter with those kind of person.

The phrase “some real characters” indicates that real and

imaginary persons are present together in the actor's mind, when talking about the act of working on developing a role. The ease of the conflation or substitution of self and role indicates that the ground on which the student actor is experiencing difficulty lies within the self. In the first phrase, the student actor offers the clarification "I mean in the play" as if his interlocutor might not understand that this was the case from the phrase "play this role well". So playing a role does not, in this speaker's mind, refer clearly to acting a character in a play, even though this is the topic under discussion and both persons who are in the discussion were part of the play. The student actor presents the activity of recalling actual or real persons as somewhat onerous – "having to recall", as compared to "thinking about" which he grades down, "at least". Imagining is the easier task. We see an implicit negative evaluation in "this kind of person", again graded down. The repeated "this kind of person", "those kind of person" is a technicalised judgment, placing the source of the judgment outside the speaker and into society. The overall intensity is low, as seen in "kind of", "at least" and "some", but the negative evaluation is clear, and identity is the ground on which we can see this actor distancing himself from playing this role. The student actor feels that acting this role requires of him a move towards bringing his own self and the role together, and disliking the role, he rejects this movement. The distance felt by the student between himself and the working class role enacted is noticed in "real characters" which, it is suggested, are easier to recall to mind, and amplified by "of this kind" and "at least". The challenge of the socioeconomic distance to this student is seen in disclaimers like "actually" and "just" (which occurs twice). Acting this role by imagining the character's inner reality, the classic first step in Stanislavsky's method acting, is presented as not very possible – "cannot just", even as an act of "imposition". Recalling real characters, thinking about encounters one has had with people of a social status less than one's aspirations, is here presented as difficult. So we see that these well-motivated, self-confident 2L learners do not want to imagine themselves as selves other than their most successful idealised professional possibilities.

In this case, we must ask why actors were successful in taking on roles, or possible selves, with the same kinds of flaws, in Shakespeare and Austen plays. This gave rise to Question 11 in the structured interview, “If you could act in another play, what kind of play would you like?” Most students indicated an author, and a few indicated a genre:

Rank	Author or Genre	N. of mentions
1	Shakespeare	18
2	Jane Austen	11
3	George Bernard Shaw	5
3	comedy	5
4	classic literature	3
4	fantasy	3
5	romance	2
6	Oscar Wilde	1

Table 3: Students’ choices of role in another play, ranked

Shakespeare and Austen are now considered artefacts of high culture, though they have been variously adjudicated in the past. One student actor said: “Well I prefer more erm, like Shakespeare play because in my opinion drama equals erm to Shakespeare or Jane Austen those romantic erm erm stories I think this one is quite erm not politics but in somehow for myself I think it’s too practical, boring.” This student has seen the themes of the play - global outlook, sustainability, ethics and leadership – as politics, which he equates with practical and boring. By contrasts with the rejected or resisted *Madwoman* characters, this student suggests high culture authors and romantic classics. So it seems the status attributed to literary author can confer sufficient merit on less than desirable characters – less than desirable in terms of socioeconomic class, ethics, leadership, and so on – to make them desirable, such that actors want to reduce the distance and discrepancy between their “real” and this imagined possible self.

The same focus on role as connected to status was seen in responses to Question 12, “What character would you like to play in the next drama?” One actor who had taken a worker role in *Madwoman* said: “it could be better to to pick out the erm proper characters” and “I will chose the character most like me for example the Bennet girls in *Pride and Prejudice*.” The Bennett girls are penniless and unemployable, able to make their way in the world only by marrying wealthy aristocrats, undesirable clergymen, or deceitful soldiers. So it would be difficult to accept the second statement as sincere, coming from an undergraduate expected to shortly move into a successful career, except by understanding the directionality affecting this actor’s imagination of possible self. Another who had taken a worker role said: “ I don’t want to maybe play the the first actress in the play but I’d like to erm you know, I am I am not really open minded girl.” The inevitable desire for top roles is not the issue here. This student’s explicit description of herself as not open-minded refers to her unwillingness to enact a worker’s role. Her hesitation in saying so was an act of politeness towards the interviewer and director, who she viewed as having made a mistake in asking this student actor to imagine the role of a working class person. The Cook said: “It could be better to to pick out the erm proper characters. ... I don’t know what kind of play but for characters erm because I I mean I’m not a a good a good actor maybe those characters with similar personality characteristics to me, student.” The explicit self definition of the speaker as a student identifies her as not similar to a Cook. This actor, like many, indicated Shakespeare as “suitable” for the next play, without any apparent consideration that she did not resemble homicidal maniacs like Lady MacBeth, suicidal Egyptian Empresses like Cleopatra, or cross-dressing shipwreck refugees like Viola. This actor’s knowledge of Shakespeare most probably extended only to the awareness of his high culture status. Indeed, the majority of Shakespeare’s female roles are strong characters offering much to admire and emulate, including characteristics close to the generic competencies identified by the university as important for undergraduates to develop – critical thinking, ethics, leadership, a global outlook and even a sustainable lifestyle. As this study indicates

that status concern may impose limitations on the use of drama as a teaching and learning tool, this may in fact indicate that Shakespeare is a good means to begin to draw these discrepancies to students' attention, and lead them to consider the contradictions inherent in their own status ambitions and the learning goals of most tertiary institutions.

Words like "suitable" and "proper", repeatedly used by students to express this distance and discrepancy, reflect an effort to justify resisting a move towards imagining themselves in the undesirable role. The Policewoman said: "so if in the next play I would like to choose a character of some erm fun image yeah some funny image ... and actually I ... in my previous experience I- I played Cinderella". She went on to compare *Madwoman* unfavourably with Shakespeare, Austen, and Bernard Shaw. An actor taking an executive role noted: "I mean *Madwoman* is very contemporary compared with *Pride and Prejudice* or those classical literature stuff and erm perhaps in this case it's quite different from what people expect, they kind of have a prototype of what theatre should be like." This student also placed the negative judgment outside herself, into the society of her peers, putative audiences, and her society. However, we can also see that comparison is inherent in playing a role, in writing the self into possible roles and selves. And crucially, the comparison seen here is between one imagined role and another imagined role, as often as it is between an imagined or possible self and the real self. As with the student actor who noted the need to recall "some real characters", real and imagined are not greatly distinct in contemporary students' inner worlds. So for these students, the sense of unsuitability of the role, the distance or discrepancy experiences did not refer only to their real selves. The successes these students are motivated to strive for and against are idealised professional selves, projected beyond the self and into society, which they then take as the source and definition of ideal selves to be emulated, imagined and striven for. So, these imagined future possible selves are composed of past, half-understood impressions that allow status issues and high-culture issues, which then provide the directionality, or psychological wind, to any specific

instance in which they imagine a possible self. They compare their role in a drama not to real people they have experienced, but to a higher standard in their view - to their projected models of success, which they take for “real” selves. This was in fact noticed by one student in an executive role, who said: “one of the underlying theme of this play is how people no matter what circumstances or what background we have to work with each other right? Even I myself did not see this until late in the process.” The status anxiety these actors felt was caused not by any awareness of comparing their current actual status as real persons who aim at real jobs in the real world, but by comparing the role they are playing in drama class to the executive role they cast themselves in imaginatively. This has significant implications for teaching and learning outcomes. This privileges the role of the imagination and subjectivity over the details of subject knowledge, or their application in real time and decision-making. It devalues instrumental teaching and learning objectives that sit in what tertiary institutions would refer to as the real world.

## **DISCUSSIONS**

The interview data indicates that there are some important limitations on scenario-based teaching and learning, particularly in the 2L context. The accepted understanding is that, “through drama, students build a sense of empathy for all sides of the issue” and “students gain skills and perceptions that they may carry into their professional lives” (Kana and Aitken 2007, p. 679). In our case, we see this disconfirmed in four ways. First, imaginative identification was expressed for roles of high occupational status but low ethical standards, where little was expressed for the reverse case. Second, teaching input directed to specific developmental gains can be lost when students experience resistance to a role offered, or a conflict with the imagined idealized self. We have seen that important current issues including sustainable lifestyle and global outlook were a casualty of this imaginative failure. Similarly, the development of generic

competencies such as leadership was impaired when the role meant to allow students to explore, situationally and operationally, complex, realworld challenges conflicted with the actors' idealized or desired possible. So, it seems that when status of an imagined role is felt to contradict the ideal self, the result can be a failure of empathy, a lack of imaginative identification, resulting in the obstruction of teaching input and a failure of holistic integration of subject knowledge details with real-time interaction.

Third, it seems that skills and perceptions may be selectively gained, based on the perceived proximity, or lack of discrepancy, between the idealised self and the role offered by the drama. This constitutes a significant limitation on scenario-based teaching and learning methods. Any serious concern for learning outcomes must support students' need to acquire the gains already identified as being offered by scenario-based teaching and learning methods. These desirable gains include exploring subject knowledge operationally and situationally, holistically integrating classroom instruction with real-world, real-time interactions, and developing critical thinking in challenging scenarios. These competencies can help students achieve the enhanced performance university graduates require. But in the event that scenarios used require imagined selves and roles that the student feels are discrepant and obstructs, then it seems that this teaching method actually undermines the development of competencies. This may indicate the need either to use other teaching vehicles when handling status-connected materials. At the same time, it may be objected that matters of status, power, position and self are matters of such importance, both socially and in the employment context, that a better approach would be to retain scenario-based teaching and learning methods and attempt to make students aware of their reaction to the sense of discrepancy. In this case, scenario-based methods could be used in conjunction with a measured, stepped programme of highlighting, exploring and problematising the experience of discrepancy, such that students become aware of their own responses, and ultimately, could competently perceive the related issues, discuss them, and make much more understanding choices of

response. This would greatly strengthen graduates in terms of ethics, and their ability to contribute in employment and social situations. The decision whether to use scenario-based methods when handling status-related content would then rest on the amount of time teachers could give to this in the teaching and learning context.

Fourth and finally are the implications for tertiary graduates entering the workplace. If imaginative identification can block learning gains and ethics in highly motivated, confident learners, we must wonder how our graduates will function in the increasingly difficult search for, and performance of, their jobs. The data provided in this study, though limited by the small size, suggests that some teaching and learning situation set up situations in which tertiary students continue to see themselves as ethical and analytical, and yet fail to see working class roles as speaking in equally valid voice. This suggests they will perform poorly in some areas, as team members and decision makers. The undesirable consequences of this in the workplace are part of the reasons behind the use of practical and applied teaching and learning methods. The data from these exit interviews suggests why this is happening. Consonant with recent motivation studies, it seems that contemporary students have little ability to distinguish the fictional from the real, and little awareness of the what is going on inside their own imaginations. Despite considerable input, they did not clearly distinguish fictional executives of *Madwoman* from “some real characters” who have made millions, but also recently lost millions, causing financial dislocation and unemployment across the world. Thus, students’ desire to move away from the discomfort created by a sense of discrepancy and towards an idealised professional self can function to block teaching input, when delivered via scenario-based methods.

Students’ retreat from the sense of discrepancy, in circumstances where imagining possible selves connects to learning outcomes, holds significant implications for outcomes-based tertiary teaching which intends to prepare graduates for the workplace. In our post-financial crisis reality, graduates find it increasingly difficult to



find employment. The results of this study suggest that, in the workplace, even when highly motivated, confident learners will frequently end up taking jobs which create a sense of distance or discrepancy between the real self constructed on the job and the ideal self. Finding themselves in this situation they are likely to respond by moving away from the undesirable possible self offered by the employment realities. And they may be very little aware of their own interior, subjective response. Thus, workplace challenges may not be able to generate competent engagement and performance. We have seen that actors compared their roles not with their real selves or their real context, but with their idealised or professional self. We have seen that, when experiencing a discrepancy between ideal self and dramatic role, actors chose a subjectivity that failed to develop generic competencies, and ignored subject knowledge details including global outlook, sustainable lifestyle, ethics, leadership and critical thinking. This was because the idealised or desired possible self functions as the standard against which other roles, both real and imagined, were judged and responded to. Our students enjoy imagining possible selves. But in a time of financial crisis, global warming, and other problems, where the average workplace will bring serious challenges to young graduates, tertiary institutions cannot treat learning outcomes as if they were imaginary. Tertiary institutions support scenario-based teaching and learning methods exactly because they are believed to offer gains useful to outcomes-based education. Recently, the goalposts have been moved, both in terms of employment and in terms of selves.

The profound immersion definitional of our media-engaged society will continue to increase subjectivity and to privilege the imagination of possible selves in the way learners engage with subject knowledge and generic competencies. Thus, tertiary teachers using scenario-based techniques must focus students analytically on their subjectivity, in order to be able to turn them towards the kinds of operational understandings that are needed in the workplace. Otherwise, the same techniques that used to deliver enhanced workplace realism and the integration of classroom instruction with

realtime decision making, might simply produce more Bernie Madoffs, or an epidemic of Walter Mitty's. First, teachers must pre-teach guidelines for participating imaginatively, ethically, practically and cognitively. Second, teachers must concretely build connections between these levels of participation, and between ideal, real and aspirational selves and contexts. Third, teachers must expose the process of imagining roles to analytical scrutiny, and engage students in deconstructing roles, selves and realities. Fourth, teachers using scenario-based teaching and learning methods should structure exercises that routinely move student actors back and forth between being immersed and being analytical, being a player and being a critic. This will mean reallocating the time assigned to various aspects of the drama exercise being used in the classroom. This approach resembles Augusto Boal's *Theatre of the Oppressed* (Boal 2000), which focus actors, director and audiences together on the social and power relations which maintain undesirable situations and move them towards more desirable ones. Boal pioneered techniques which move actors back and forth between trialing imaginary scenarios and explicitly trying out possible responses to them, in analytical conversation with directors and audiences. This exposes actors and audiences to greater ethical and critical analysis, and make plain the implication of versions of self in outcomes attained.

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## CA DECOURSEY

*Dr. DeCoursey has taught theatre in second language contexts from Turkey, Bulgaria and Azerbaijan, Taiwan and Hong Kong. She is the Programme Leader of the MA in English Language Arts at the Hong Kong Polytechnic University, where she teaches Drama for Language Learning. Her research interests include drama and popular culture in teaching English, and Appraisal analysis. She has produced more than 20 productions over the past decade, and recently produced an Asian version of Mamet’s Glengarry Glen Ross.*

# **SHOULD CORDELIA LIVE OR DIE?**

**(An Examination of Critical Reactions in  
the Romantic Period to the Ending of  
William Shakespeare's King Lear)**

Brian David Phillips

## **INTRODUCTION AND JUSTIFICATIONS FOR THE STUDY**

During the Romantic period, there was a great deal of critical argument involving the ending of William Shakespeare's tragedy, King Lear. This was primarily focused on the death of Cordelia and that of Lear himself.

We find that for most of the play's existence, the ending was changed from Shakespeare's original so that both Lear and Cordelia would live. This fit more efficiently with the Romantic world view. The most influential of the changed dramas was the revision by

Nahum Tate who "in 1681...finding Shakespeare's Lear 'A Heap of Jewels, unstrung and unpolisht,' decided to improve it" (Barnet, 133). In Tate's version, Lear is restored to the throne, Cordelia lives and marries Edgar, and the King of France is nowhere in evidence, fitting the English sensibilities (Tate, 467-478). This version of the play held the stage for 160 years, being acted by Garrick, Kemble, Kean, and others. In fact, in 1823, Kean acted in a production of Tate's version with the original ending restored; but, after only three performances, reverted to Tate's more happy ending (Furness, 467). For, as Dr. Johnson wrote, "Cordelia, from the time of Tate, has always retired with victory and felicity" (Johnson, 419).

It is interesting to note that Tate's ending may be closer to the historical truth than Shakespeare's. For we find that "...[By] historical accounts...[Lear] was finally restored to the throne by the devotion of the daughter he had rejected...." (Barnet, 133). It is also interesting to note that although the historical Lear did indeed rule and eventually die a peaceful death, the real Cordelia was "deposed and died in prison" (Barnet, 133).

In order to examine the criticism of the Romantic writers, we must first understand what it was that was deemed pleasurable to the culture of that period. For such a definition we may turn to Charles Nodier, writing in 1820:

Our imaginations are...so in love with the lie that they prefer a startling illusion to the description of some pleasing emotion, natural as the latter may be. This last resort of the human heart, tired of ordinary feelings, is what is called the romantic genre: strange poetry, but a poetry quite appropriate to the moral condition of society, to the needs of surfeited generations who cry for sensations at any cost and believe that they are not paying too dearly in terms of the generations yet to come. For primitive poets and their elegant imitators, the classicists, the ideal was found in the perfection of our human nature. The ideal for

romantic poets is found in our sorrows (Nodier, 58-59).

Further clarification of the differences between Romanticism and Classicism and the Romantic view of Shakespeare is provided by Stendhal:

Romanticism is the art of offering people literary works which are capable of giving them the greatest amount of pleasure, in the present condition of their habits and beliefs....Classicism, on the contrary, presents them with literature which gave the greatest amount of pleasure to their great- grandfathers....Shakespeare was romantic because, first, he showed the English in the year 1590 those bloody catastrophes brought about by civil war; and then -- to quiet down these dismal spectacles -- a mass of delicate pictures of the activity of the heart, nuances of the most delicate passions (Stendhal, 59- 60).

This apparent contradiction between sorrow and pleasure at first seems a problem, but in actual practice, the Romantics were able to reconcile the differences.

## **GENERAL CRITICAL REACTIONS**

Keeping the Romantic world-view in mind, we may now examine some of the reactions to the play, both positive and negative, as well as critical commentaries upon the character of Cordelia.

## **POSITIVE CRITICISM OF THE PLAY**

Writing in 1817, William Hazlitt characterizes King Lear as "the best of all Shakespeare's plays, for it is the one in which he was most in earnest....The passion which he has taken as his subject is that which strikes its root deepest into the human heart; of which the bond is the

hardest to be unloosed" (Hazlitt, 421-422).

There are four concepts we may learn by reading King Lear. These are that poetry is an interesting study unto itself, that the language of poetry is superior to that of painting due to the intellectual involvement of the human symbol system, that the greatest strength of the genius of the poet is demonstrated in the description of the strongest of passions, and that the circumstances balancing pleasure and pain in tragedy is in direct relationship with the greatness of the evil -- our sense and desire for the opposite good is excited, losing our sympathy with actual suffering in this strong impulse of our natural affections, carried away with the swelling tide of passion gushing from and relieving our heart -- as part of the process of catharsis (Hazlitt, 423).

Another strength of King Lear is its universal appeal. For "nobody from reading Shakespeare would know...that Lear was an English king. He is merely a king and a father. The ground is common: but what a well of tears has he dug out of it!" (Hazlitt, 423).

The error of Lear is one of the strengths of the fable. Franz Horn, writing in 1823, clarifies the majority opinion on this subject:

We are not disposed to judge him harshly, but, without being too tender, we may charge him with a great error. There is a love with words, and a love without words, neither of which can take the place of genuine love. For this Lear cares nothing, and, because he cares nothing for it, he commits a great sin against Cordelia, and almost as great a sin against Kent (Horn, 451).

On examining the structure of the play, Hallam finds that "it diverges more from the model of regular tragedy than Macbeth or Othello, and even more than Hamlet; but the fable is better constructed than in the last of these, and it displays full as much of the almost

superhuman inspiration of the poet as the other two" (Hallam, 428). Percy Bysshe Shelley gives King Lear unqualified endorsement, saying it "may be judged to be the most perfect specimen of the dramatic art existing in the world" (Shelley, 429).

Writing in 1879, Hudson gives an interesting insight into Lear's preknowledge of the wrongness of his actions as being a strong motivator for his following through with his rash decision. He writes, "The very shame, too, of doing wrong sometimes hurries men into a barring of themselves off from retreat. And so it appears with Lear in his treatment of Cordelia. In the first place, he will do the thing because he knows it to be wrong; and then the uneasy sense of a wrong done prompts him to bind the act with an oath" (Hudson, 433).

An ethnocentric view that grew up about King Lear in this period was the idea that the play is an expression of the Christian ideal. Hudson writes, "Need it be said that such ideas about human character could only grow where the light of Christianity shines?...It is in this sense that Shakespeare gives us the best expression of the Christian Ideal that are to be met with in poetry and art" (Hudson, 437-438). This view was commended by others of the period (Furness, 438). It is interesting to note that Edna Powell Day, in 1932, states the opposite view, "Lear's Britain is pagan and somewhat barbarous" (Powell Day, 40). This particular controversy has continued into modern criticism with authors championing the Christian (Colie, 117) and primitive (Hoeniger, 89) views of the drama.

For the most part, critics supported the play as deserving of its reputation: "The tragedy of Lear is deservedly celebrated among the dramas of Shakespeare....There is no scene which does not contribute to the aggravation of the distress or conduct of the action, and scarce a line which does not conduce to the progress of the scene" (Johnson, 418).



## **NEGATIVE CRITICISM OF THE PLAY**

Charles Lamb, writing in 1836, praises the intellectual aspects of the drama but downgrades the physical, "The greatness of Lear is not in corporal dimension, but in intellectual: the explosions of his passion are terrible as a volcano: they are storms turning up and disclosing to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare" (Lamb, 421). This view is further defended in an explanation of the writer's emotional reactions to seeing the piece performed:

So to see Lear acted, -- to see an old man tottering about the stage with a walking-stick, turned out of doors by his daughters in a rainy night -- has nothing in it but what is painful and disgusting. We want to take him into shelter and relieve him. That is all the feeling which the acting of Lear ever produced in me....the Lear of Shakespeare cannot be acted (Lamb, 421).

This dual appreciation and apprehension of the play may be expressed in the sentence, "Lear is essentially impossible to be represented on stage" (Lamb, 421).

The German critic Rumelin, in 1866, expressed distaste with the play on the grounds that it simply was not believable:

Of the eleven chief persons of the piece only three remain alive! The whole action in King Lear has the character of a nursery tale of the horrible sort, only that it is lacking in the wonderful....But nursery stories are not fit subjects for tragedy. The effects of serious drama depends upon the supposition that we ourselves are of the same stuff....This illusion the poet can, at no price, suffer to be destroyed (Rumelin, 463).

## **CRITICAL REACTIONS TO CORDELIA**

The character of Cordelia is one concerned in strong critical dialogue. Mrs. Jameson, writing in 1833, presents a well-developed, albeit somewhat over-affectionate, view of the character:

There is in the beauty of Cordelia's character an effect too sacred for words, and almost too deep for tears; within her heart is a fathomless well of purest affection, but its waters sleep in silence and obscurity, -- never failing in their depth and never overflowing in their fulness. Everything in her seems to lie beyond our view, and affects us in a manner which we feel rather than perceive (Jameson, 426).

Since her appearance in the play is much less than any of the other principle characters it becomes necessary to examine her internal dispositions much more close for "in Cordelia it is not the external colouring of form, it is not what she says or does, but what she is herself, what she feels, thinks, and suffers which continually awakens our sympathy and interest" (Jameson, 428). It is almost too much to believe in the character as "Cordelia would be almost too angelic were she not linked to our earthly feelings, bound to our very hearts, by her filial love, her wrongs, her sufferings, and her tears" (Jameson, 428).

When discussing Cordelia, it becomes necessary to understand that the reactions of the critics is varied in relationship to the character. Jameson writes:

Speak of Cordelia to a critic or to a general reader, all agree in the beauty of the portrait, for all must feel it; but when we come to details, I have heard more various and opposite opinions relative to her than to any other of Shakespeare's characters....[F]rom the simplicity with which the character is dramatically treated, and the small space

it occupies, few are aware of its internal power, of its wonderful depth of purpose (Jameson, 427).

Swinburne places Cordelia in that niche set aside for characters that transcend art and are manifestations of the immortal virtues beyond the human experience (Swinburne, 429). Denton J. Snider credits Lear's cure with Cordelia and presents her as the chief agent of catharsis in the drama:

It is not merely the physical repose prescribed by the doctor which clears up the clouded intellect of Lear -- it is the presence of Cordelia, who brings with her a double restoration -- that of subjective affection on the one hand, and that of objective institutions on the other. It was the loss of these, through the conduct of Regan and Goneril, which shattered his reason; sanity, therefore, returns with the return of Cordelia (Snider, 430).

One of the keys to examining the character of Cordelia is that she "affects us so deeply and so constantly without our being able to perceive how or why. And she affects those about her in the same insensible way....and we think of her the more because they, without suspecting it, remind us of her (Hudson, 435).

## **CORDELIA SHOULD LIVE**

Ulrici, writing in 1839, sets a strong case for the survival of Cordelia at the drama's end. He does this even while rejecting the purity of the character. He writes:

But this murder of Cordelia -- this veiled angelic form, with the tender beauty of her loving, maidenly soul, and yet so manly in her resolution and self-reliance, with her deep, peaceful heart which is so strong and pure in feeling....does her death not seem like that of an innocent victim, and, though not

without motive, does it not, however, appear unreasonable and devoid of all internal necessity? It certainly does seem so; and yet, when more carefully examined, it is evident that Cordelia did not, from the beginning, stand upon that height of pure love and devotion...to which she subsequently rises. She too, like all Shakespeare's characters, is not a pure, ideal form, but undergoes an inner development, a process of purification. Cordelia has inherited something of her father's hasty temperament, of his pride and self-will (Ulrici, 456).

Unlike Jameson, Ulrici accepts Cordelia as transgressor, as a human being with human faults. What he does not accept is the degree of her punishment, death. He writes, "By her own fault...she has become entangled in the tragic fate which is hanging over her father's house; she herself called it forth...[It] was she who unfettered the power of evil, and,...she is drawn along by it amid the general destruction. And yet her tragic fate does not appear at all in proportion with the degree of her wrong-doing" (Ulrici, 456-457).

Johnson objects to the death of Cordelia on both intellectual and emotional grounds. His first objection has to do with the historical inaccuracy of her death in the story, "Shakespeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas of justice, to the hope of the reader, and, what is yet more strange, to the faith of the chronicles" (Johnson, 419). To this he adds, on an emotional level, "I was many years ago so shocked by Cordelia's death, that I know not whether I ever endured to read again the last scenes of the play till I undertook to revise them as an editor" (Johnson, 419).

## **CORDELIA SHOULD DIE**

Many of the critics of the Romantic period chose to compare Cordelia, in a favorable light, to the Greek heroine Antigone. Others used the same comparison as a negative criticism. Writing in 1808, A.W. Schlegel chose to make such a comparison, while providing

justification for Cordelia's death at the play's end:

Of the heavenly beauty of soul of Cordelia, pronounced in so few words . . . she can only be named along with Antigone. Her death has been thought too cruel...I cannot conceive what ideas of art and dramatic connection those persons have who suppose we can...tack a double conclusion to a tragedy; a melancholy one for hard-hearted spectators, and a merry one for souls of softer mould. After surviving so many sufferings, Lear can only die in a tragical manner from his grief for the death of Cordelia; and, if he is also to be saved, and to pass the remainder of his days in happiness, the whole loses its signification (Schlegel, 450-451).

Blackwood's Magazine, in 1819, furthers this argument, "The death of Cordelia and the death of Lear...show us human life involved in darkness, and conflicting with wild powers let loose to rage in the world, a life which continually seeks peace...but of which the peace is not here" (Blackwood's Magazine, 425). The editors of Blackwood's Magazine consider the death of Cordelia and of Lear as a consummation of the tragedy, "The only thing intolerable was, that Lear should, by the very truth of his daughter's love, be separated from her love....In fact, Lear's...heart bursting over...[the dead Cordelia is] no more than the full consummation of their reunited love...father and daughter lie in final and imperturbable peace" (Blackwood's Magazine, 425-426).

One frequent, predominately German, argument for the death of Cordelia lies in her marriage to the King of France. The argument rests in nationalist attitudes. In 1823, Franz Horn articulated this line of reasoning:

But why should Cordelia suffer defeat? Is it not almost too painful to witness the failure of the plan for the protection of her father, and for the punishment of her sisters?...I answer, it is reasonable that we should wish that virtue should always

be victorious; but it is in accordance neither with history nor ethics always to give to virtue the victory....Is the poet then to be false to this eternal law, as history proclaims it, in order to gratify a praiseworthy, yet false, feeling? Was he to allow England to be conquered by France, so that the Prince of France should ascend the British throne with his wife Cordelia? Or was he bound to give us the pleasure of seeing the aged Lear restored to health, and again wielding the scepter? (Horn, 452).

Some problems with Horn's reasoning lie in the fact that the French King is not present in the battle, evidently unconcerned with the outcome as it would not increase his power appreciably, and that the actual historical Lear did regain the throne and Cordelia lived at this time (as previously cited). We should also be reminded that Tate's version, which was the most widely acted, did not include the King of France in the story.

In 1849, Gervinus also articulates the French army argument for the death of Cordelia. He contrasts the characters of Cordelia and Edgar: In this play ethical justice is especially emphasized....but where is the justice in the death of Cordelia? Why does a better fate fall to Edgar, when he is to his father what Cordelia is to hers? But it is precisely this difference in their fates that helps us to the meaning of the poet. The wise and prudent forethought evinced by Edgar places him in strong contrast with Cordelia. His means are always well adapted to his ends; not so with Cordelia. She attacks England with a French army to reinstate her father. The whole responsibility of this step falls upon her (Gervinus, 459).

Cordelia could have saved herself from such a fate by aligning with the noble Albany, but such is not the case, thus she must fall. As Gervinus further explains, "A...declaration made by Cordelia to Albany could have stopped the war and changed the result. But Cordelia...makes it not. Her fault at the last is her fault at the first. What is self-evident she cannot give words....Cordelia falls sacrifice to

her own nature" (Gervinus, 459-460). The problem with this reasoning is Albany's lack of a suitable power structure from which to act if such an alliance had been made.

Denton J. Snider, in 1877, examines the play, writing, "Lear and his three guilty daughters -- for we have to include Cordelia under this category -- as well as Gloster and his guilty son perish. The faithful of both families come together, in banishment, in order to protect their parents; thereby, however, Cordelia assails the established State. The consequence of her deed is death" (Snider, 430). She brings a French army into England. She thus assails the "highest ethical institution of man -- the State....However much we may admire her character and regret her fate...she violated the majesty of the State. In her affection for parent she attempted to destroy the higher principle for the sake of the lower. The result is, she loses the battle, is taken prisoner, and perishes" (Snider, 430-431).

If we accept Cordelia's guilt along with her sisters, we may describe the trio as follows: "Regan is faithless to parent; Goneril is faithless to both parent and husband; Cordelia is true to both, yet assails another ethical principle -- the State" (Snider, 431).

Horn does develop the concept that "there are sufferings after which the heart can never again be wholly sound, nor feel itself able to enjoy life....thus Lear. Whoever has undergone what he underwent cannot suffer death; he welcomes it" (Horn, 452). Adding to this argument, one objection becomes the "happy ending! -- as if the living martyrdom that Lear had gone through, -- the flaying of his feelings alive, did not make a dismissal from the stage of life the only decorous thing for him. If he is to live and be happy after, if he could sustain this world's burden after, why all this pudder and preparation, -- why torment us with all this unnecessary sympathy?" (Lamb, 421).

Even Jameson, who is ever favorable toward Cordelia, can present a rationale for her end in the play, "It appears to me that the whole character rests upon the two sublimest principles of human action --

the love of truth and the sense of duty; but these, when they stand alone (as in The Antigone), are apt to strike us as sever and cold. Shakespeare has...wreathed them round with the dearest attributes of our feminine nature, the power of feeling and inspiring affection. The first part of the play shows us how Cordelia is loved, the second part how she can love" Jameson, 427). Thus, the ultimate love is self-sacrifice.

Writing with sarcasm, Lamb objects to both Tate's changing of the ending for the survival of Cordelia and Lear and to the addition of the love story between Cordelia and Edgar. He writes, "But the play is beyond all art, as the tamperings with it show; it is too hard and stony; it must have love-scenes and a happy ending. It is not enough that Cordelia is a daughter, she must shine as a lover too" (Lamb, 421).

One of the best defended arguments for the preservation of Shakespeare's original ending is elegantly demonstrated by Wilhelm Oechelhauser in 1871. He writes:

Cordelia should have yielded to Lear's bizarre, yet harmless, idea of pleasing himself with his children's protestations of love, and should, as she knew her father, have foreseen the consequences of her refusal to contribute to this pleasure....[S]he does not do so, and indirectly all the after misery springs from her refusal. Although man is answerable only for the natural, foreseen consequences of his actions...tragic criminality has another standard of punishment than that of the earthly judge. In this dark tragedy, tragic guilt knows no result but death; whoever in passing touches only the hem of its garment falls a victim to the powers of darkness. Thus is Cordelia's death justified. But how nobly does she atone for her fault! (Oechelhauser, 464).

Thus, Cordelia is responsible -- indirectly -- for her own fate. Her death, as a demonstration of the nature of the tragedy, is justified.



## EVALUATION

Due to the previously noted apparent contradiction in the Romantic ideals, it is possible to understand the contrast in the various critical opinions about the death of Cordelia. But which is the strongest position in relationship to the definition of tragedy? According to Aristotle, "Tragedy, therefore, is an imitation of a worthy or illustrious and perfect action, possessing magnitude, in pleasing language, using separately the several species of imitation in its parts, by men acting, and not through narration, through pity and fear effecting a purification from such like passions" (Aristotle--ETD, 8).

We know also that the drama must "induce pity or fear--pity is induced by undeserved misfortune, and fear by the misfortunes of normal people....So we are left with the man between...extremes: that is to say, the kind of man who neither is distinguished for excellence and virtue, nor comes to grief on account of baseness or vice, but on account of some error; a man of great reputation and prosperity..." (Aristotle--EGT, 411). Although this requirement is meant for the main character of the drama (in this case, Lear), we may also examine Cordelia in these terms. The fall in tragedy should come from internal dispositions and not from external pressures -- there should be no victim (Mandel, 103). Of course, some critics, as we have discovered, have called Cordelia a victim, but we have already seen that she is actually responsible for her own fate through her errors: she should have played Lear's game, she should not have brought a French army onto English soil, she should have made an alliance with Albany -- she could have followed any of several paths of action which could have changed the ending, but she didn't and therefore sealed her fate. She had to fall, and the responsibility is her own.

In tragedy, the fall must be complete for "as comedy presents the vital rhythm of self-preservation, tragedy exhibits that of self-consummation" (Langer, 351). In self-consummation, the tragic hero reaches the limit of his power. He depletes all of his resources.

Lear cannot rule again. Cordelia's life is forfeit.

We know that as part of the purification of the pathos (pity and fear) the audience must judge whether or not the punishment is appropriate for the crime; this is an important element of the process of catharsis. This judgement is made within the cultural environment of the audience. Human beings have an innate drive through their own naive psychology to have order in the universe. An explanation for this in theatrical terms might be useful if we transfer Fritz Heider's Cognitive Balance model (Williams, 113) to the theatre. This may help us understand why the Romantics felt it necessary to alter the ending of King Lear. The three elements of the model (rather than Heider's Person-Other-Message) become Theatregoer-Culture-Play. These are assigned positive or negative relationships. For Shakespeare's original ending of King Lear, the Romantics developed the following relationship schemata:

**Play**

**Theatregoer**

**Culture**

This set up what Heider would have termed "cognitive tension" (Williams, 113). This caused a need for the Romantics to change one of the relationships to bring balance: the play was changed, altering the model to the following:

**Culture**

**Theatregoer**

**Play**

Thus, balance was restored. Now the original ending does not produce such a cognitive effect in a modern audience. Through our examination of the critics of the late Romantic period, we can see that the tension was by no means universal, but it was the majority condition.

## CONCLUSION

Although Tate's version of King Lear was the standard performance piece for 160 years, the late Romantic period saw more questioning of the alterations. In this period there was a great deal of critical debate about the ending. There were many strong arguments put forth for both the retention of the "Cordelia Lives" ending and of the restoration of the "Cordelia Dies" scenario of Shakespeare's original.

It is interesting to note that for a modern audience, the original ending would be the acceptable one and the ending of Tate would very probably cause controversy.

This area is a complicated one and further study into the questions and arguments presented might be worthy of investigation.

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*Brian David Phillips*

## **BRIAN DAVID PHILLIPS**

*Brian David Phillips is an educator, academic, minister, hypnotist, entertainer, and many many other things. An American, Dr. Phillips has lived in Taiwan for close to thirty years. He is an Associate Professor at National Chengchi University in Taipei, Taiwan, and lives in Keelung with his wife, daughter, dog, and a multitude of cats. Web: <http://www.BrianDavidPhillips.com>*

# NCR PANDEMIC FLU SIMULATION

Stephen Balzac

This is a dramatization of the July 2006 Pandemic Flu Simulation run in the National Capitol Region.

October 15

Dr. Gerard Isis stifled another yawn. No matter that airplanes were supposedly getting faster, the flight from Paris to Washington, DC, seemed to be getting longer. Still, a week in Paris lecturing could only be considered a vacation after spending the past few months traveling across Indonesia, Egypt, and other Asian and African countries tracking the spread of H5N1. No one could claim that the job of infectious disease investigator for the World Health Organization was dull. Exhausting maybe, but never dull.

Isis had barely had enough time to check into his hotel and shower before heading over to George Washington University, and the Anthrax Retrospective Bioterrorism Conference, where he was a featured speaker. “Averting the Pandemic: How Alertness and Rapid Response Can Avert Catastrophe,” was always a popular talk.

As Isis moved around the auditorium meeting and greeting the other attendees, he couldn't help but notice the number of government and business figures present. The topic of bioterrorism was clearly one that attracted a lot of interest. Not all that surprising, considering the potential implications.

“Good morning,” a painfully cheerful voice interrupted his thoughts. “I'm Sherman Peabody, from L. L. Peabody's.”

“Dr. Gerard Isis, World Health Organization. What brings you here?”

“An airplane,” replied Peabody with a smile. “Seriously, I'm in the business of selling outdoor goods, camping supplies and equipment, clothing, and so forth. I figure there's a lot my company could do in a national emergency, only I haven't got a clue who I'd talk with about it.”

“Government would only mess it up anyway,” a third voice cut in. “Duke Schneider, Earl & Cobbler, at your service.”

“And what do you think of the conference so far?” Isis asked, shaking his hand.

“Waste of time, if you ask me. Last thing the buying public needs reminding about is anthrax. We want people to come into stores, not be scared away from them.”

“But don't you think it's important to be prepared?” Isis asked, smiling to himself. This was a conversation he'd had time and again.

“Do I look like a boyscout to you? Lot of fearmongering, if you ask me. I just want to know what further obstacles the government's going to throw in my way. And all this nonsense about Bird Flu. When I was a boy, everyone was panicking about Pig Flu.”



“Actually, Duke, that was Swine Flu,” commented Peabody.

## 7 Steps Ahead

“When pigs fly’s more like it,” snapped Schneider. “Now I’m going to get me some more coffee so that maybe I don’t fall asleep during the first talk.”

“Another cup of coffee doesn’t seem like a half bad idea,” commented Peabody, with a wry grin. “Not all Duke’s suggestions are worth ignoring. I’m looking forward to your talk, Doctor.”

“Always the same problem,” said another man to Isis. “People don’t remember or don’t want to think about just how dangerous influenza can be. Hank Tavirus, I’m a doctor at Loudoun County Hospital.”

“Gerard Isis, pleased to meet you,” Isis replied, shaking hands with the newcomer.

“Fortunately, we do plenty of emergency simulations. We have people come in playing patients injured in major accidents, hurricanes, suffering from illness, you name it. We have lots of practice triaging them and keeping things going. Still, a massive flu outbreak could really strain the system.”

As Isis continued circulating through the room, he heard numerous similar conversations.

Businessmen concerned about the government getting in the way, politicians trying to be reassuring, doctors concerned about what would happen to the medical infrastructure if there was an attack, or a massive flu outbreak. However, it was also clear that hardly anyone was really all that worried about anything happening imminently. Max Cox, CEO of Gloam Pharmaceuticals, was busy talking up his

upcoming biotech expo. It was clear that his only concerns about bioterrorism were that it not interfere with his business plans, and, of course, how Gloam stood ready to help, or at least profit, in the event of an attack. Isis shook his head; tracking H5N1 around Indonesia had made him all too aware of how rapidly the virus could mutate, becoming not just lethal, but highly contagious.

And with the current state of readiness, a 1918 style pandemic would certainly be in the cards.

As Isis poured himself another cup of coffee, he noticed that the crowd was starting to disperse. Glancing at his watch, he saw that it was almost time for the first talk, “Lessons Learned from Anthrax, and Applications to Avian Flu.” Sipping his coffee, Isis filed into the auditorium with the others.

The opening talk, a discussion of anthrax and its relevance to a flu pandemic, was engrossing. The speaker had barely started discussing the different types of bird flu viruses, ranging from the deadly H5N1 virus to the highly contagious, but non- pathogenic, H7N7. There were several chuckles when the speaker mentioned that H7N7 victims typically contracted conjunctivitis, better known as pinkeye. The image of highly contagious pinkeye was apparently quite amusing to some.

As was, perhaps, inevitable in any large gathering, a cellphone went off. A moment later, several more started ringing, beeping, chirping, humming, and, in one case, playing

“Look on the Bright Side of Life.” The speaker just paused, a pained look on his face, while several people excused themselves from the room. Given the ubiquity of cellphones, and the frequency with which people remembered to turn them off, he was probably used to it.

The rest of the day went quickly, Isis’s own talk being very well received. At the reception afterward, Isis noticed that several of the

people he'd spoken to that morning were nowhere to be seen. In particular, Jeffrey Schlosbaum from DHS, was still missing.

Or, Isis commented to himself with a chuckle, had decided to cut out while he could.

Had Gerard Isis not been quite so tired, he might have noticed a small article on a back page of the day's paper, immediately below the announcement of Jon Stewart and

Stephen Colbert seeking the '08 Presidential Nomination:

### Bambi Strikes Back

Deer hunting season opened last week, and a twelfth hunter was hospitalized in Medford, Oregon, today. Unlike most years, where the majority of hospitalized hunters result from over-zealous trigger fingers, this time the hunters have come in complaining of illness. All twelve were suffering from flu-like symptoms, including fever, nausea, and chills. The most recent hunter, Mr. Samuel Yosemite, a thirty-year old chemistry teacher from Yreka, California, was out hunting deer when he suddenly took ill. He was brought to Medford Hospital by Robert Warner, another member of the hunting party.

“My brother and I told Sam not to eat those berries,” Mr. Warner was overheard telling hospital staff. “They give you the runs every time. Sure hope Sam feels better soon. He'll be real unhappy if he misses duck season.”

All of the sick hunters apparently purchased at least some food supplies from the same chain of outdoor equipment outfitters. Authorities are currently investigating the possibility of food poisoning, and the chain has voluntarily recalled packages of its Beef Stroganoff and Chicken Noodle Instant Hiker™ meals.

Of course, even had Dr. Isis noticed the article, it is likely he would

have given it just as much notice as did most of the people who did read it, which is to say, absolutely none.

After all, plenty of hunters end up at a hospital with stomach pains. Most of the time it's from eating their own cooking. Very rarely, however, do many hunters spontaneously become ill, barring the occasional unexpected case of lead poisoning. However, Dr. Isis can be forgiven for his inattention. Jetlag and too much coffee had left him with a pounding headache and upset stomach. He was far more interested in a good night's sleep than in reading the paper, barring, of course, the section on the World Series.

What Dr. Isis did not know was that yesterday's interruption at the conference had been caused by a minor disturbance at Dulles Airport. Apparently, shortly after clearing customs, a British tourist collapsed to the ground while waiting for a shuttle bus. He was rushed to the hospital. Of course, by that time some of the other passengers had left the airport, and the rest were not very happy about being asked to stay.

Although the morning papers did have a somewhat vague account of the incident, it had been pushed to the back pages by the World Series and news of flu outbreaks in Europe and Japan. The Japanese outbreak, in particular, involving a sumo wrestler and his stomach, had a tendency to fully occupy the mind, or at least the imagination, of whoever read it.

Unfortunately, Dr. Isis had overslept and was still not feeling himself. In his rush to get to the conference, he simply shoved the paper in his briefcase.

The second day of the conference opened with a full slate of panels and speakers. Isis, much to his annoyance, was beginning to realize that his tiredness and queasy stomach were more than just jetlag and too much coffee. Unfortunately, he was still thinking that it was nothing more than a cold.

Over the course of the day, eight people arrived at Loudoun County Hospital, complaining of fever, joint pain, and severe nausea. Despite a bout of media sensationalism, in which one reporter asked if the Loudoun Eight were the first victims of a bioterror attack, the incident was mostly ignored. As one doctor put it, “99% of diseases with flu-like symptoms are just the flu.” By that evening, Dr. Isis was feeling a whole lot worse. Several of the people he’d spoken to at the beginning of the conference were also starting to experience sore joints, nausea, and fever. Duke Schneider took his own advice and some nyquil. Other people relied on such tried and true remedies as chicken soup. Overall, the chicken soup had a slightly higher success rate. After finally reading the newspaper articles, Isis immediately contacted Sylvester McCoy at the WHO and asked about the European flu cases. Although several people had died in France, he was extremely relieved to discover that no one had tested positive for H5N1.

Just jittery, he thought to himself. Still, something didn’t seem quite right. He kept having the feeling that he was overlooking something obvious. Perhaps if he hadn’t been sick already, he would have realized what it was.

By the next morning, however, the matter was moot. Gerard Isis collapsed in the hotel lobby and was rushed to the hospital. Although he tested negative for H5N1, his condition was serious. Meanwhile, the conditions of the Loudoun Eight were steadily getting worse. More and more physicians were expressing concern about the severity of the flu outbreak, and a few went so far as to recommend closing the airports and limiting travel. Frank Lee Speakin, the governor of Maryland, and Paul E. Ticks, the governor of Virginia, both expressed reluctance to take such an extreme action. As Governor Speakin put it, “The flu is a common occurrence at this time of year. Despite the publicity, there hasn’t been a single confirmed case of H5N1. Shutting down the airport would be letting the virus win.”

Dr. Hank Tavirus called in sick to Loudoun Hospital. Although a

dedicated physician, he discovered that morning that he was far too ill to drive, or, indeed, to get particularly far from a bathroom. In all his various simulation exercises, Dr. Tavirus had never considered what might happen if he, and other physicians, got sick. Unlike a train wreck, doctors can get the flu, perhaps because no one had bothered to inform the virus that they were supposed to be immune. The hospital was about to get a chance to test its emergency preparedness procedures. Had anyone asked them, they would have undoubtedly said they were ready.

Roughly two-thirds of the people attending the Bioterrorism Conference were also starting to exhibit flu-like symptoms. While some immediately decided to practice self-sequestering, they had already had a full day of contact with family, friends, and co-workers. Others dealt with the problem through various over-the-counter medications, forgetting that those medications just suppress symptoms.

Meanwhile, the citizens of nearby Rocketville, were not taking the local news with quite the same equanimity expressed by Governor Speakin. Rocketville is a small suburb of DC, and to say that it is not the richest area would be like describing a major hurricane as a strong wind. The news of flu outbreaks spreading across the National Capitol Region, as well as other parts of the United States, were leading to increasing nervousness and unrest amongst the populace.

Mayor Anne Ethesia might have been able to keep things calm had not some of the citizens decided to take things into their own hands. As the news of spreading flu virus hit the town, posters began to appear on churches and businesses:

**GET OUT NOW!!!**

Brothers and Sisters,

1. The government and the white neighborhoods are leaving DC right now. If you stay, you will end up like Katrina.

2. Trust your friends, not the uniforms or the media. They are controlled by the government during emergencies, and they will try and stop you.

3. The masks and pills they are handing out in our neighborhood are the cheap ones, and they will not work. The good ones are in Georgetown and Virginia.

4. Please be safe. There is a sniper loose in the city seeking revenge for the wrongs done to all of us.

5. Share this with members of your church, family and friends. Make sure that this time no one is left behind in your neighborhood.

It wasn't long before Elliot Nevada came forward, openly admitting that he was behind the posters and urging people to get out while they still could. An former Iraq war veteran, Nevada was well respected around town and his opinion was taken very seriously indeed. People attempting to leave, however, quickly found that the highways were heavily congested with people leaving the DC area. Rumors quickly started that the government was not allowing people to leave, further exacerbating the tension.

The situation took a further turn for the worse when another Iraq war veteran, Les Trump, decided that the government was trying to kill off the poor people in Rocketville. Yelling that he was going "shoot some cops," and "You killed my mother, prepare to die," Trump dropped out of sight. Although Nevada was not advocating violence, his constant claims that the government wanted to kill everyone "just like in Katrina," were given more and more weight as more flu deaths were announced in the news. However, Nevada also was the person who warned the mayor that Trump was armed and dangerous.

Mayor Ethesia found herself in a difficult position. Police and fire were needed to check on the citizenry and make sure that some of the

elderly residents were being taken care of. Many were on dialysis and others needed regular medications. The local hospital had very limited capacity. Other officers were busy trying to manage the growing traffic congestion. And some failed to show up to work, claiming illness. She had no way of knowing whether it was real or feigned out of fear. Thus, already short-handed, she needed to dispatch officers to track down Les Trump before he could shoot anyone.

What the mayor did not know was that Trump had trained in special ops while in Iraq.

Tracking him down did not go entirely as planned. An alert officer stopped Trump's van as it was driving out of Rocketville, only to discover that the driver wasn't Trump, but someone else named Lars Stump.

When there was an announcement over the radio that the Loudoun Eight were showing signs of improvement, and had tested negative for H5N1, some of the fear of avian flu began to dissipate. Unfortunately, a couple of hours later it came out that three of the patients had suddenly died. Panic returned to the air, far more intensely than before.

Meanwhile, shots were fired at uniformed police officers on duty near the medical center. Les Trump was seen fleeing the scene, with officers in hot pursuit. Unable to apprehend him, officers returned to the hospital only to discover that in their absence an armed man fitting Trump's description had entered the building, demanding Tamiflu. The man got what he wanted and fled before the officers returned.

The next day, many of the people who had been at the Bioterrorism Conference grew steadily sicker. Duke Schneider collapsed at his office after discovering that Dayquil and coffee does not beat down the flu. Hank Tavirius ended up at Loudoun Hospital after all, as a patient. The number of cases was climbing rapidly, and reports of flu-related deaths were pouring in from Paris, London, and Tokyo. One paper carried a story of a Japanese Sumo wrestler who could not be moved



from his hospital bed now that he was, as it were, a dead weight.

In Rocketville, one of the fire fighters reported to the medical center with flu-like symptoms. His family was quarantined. Several other people also came in claiming illness.

The search for Les Trump continued, while Elliot Nevada loudly denounced the mayor and urged people to get out of town. While some people were asking Mayor Esethia to have Nevada arrested, she quickly realized that such an act could easily trigger rioting.

Besides, it wasn't entirely clear that the police would carry out such an order. They were looking more and more nervous, and clear thinking about their families.

Things began to look up after Les Trump was apprehended. However, he managed to disappear from his cell a few hours later. The police claimed to be baffled.

As the number of flu cases in the National Capitol Region continued to rise, schools started to close. The need to stay home with younger children pulled more people from the workforce, including critical first responders, as well as hospital staff and the people whose job it was to manage the emergency.

Arguments of jurisdiction further hampered rapid response. Although Dulles airport was shut down, BWI remained open. Some doctors accused Governor Speakin of caving into business interests more interested in making money than in saving lives.

Meanwhile, the World Series continued, undeterred by news of the flu. Although H5N1 tests continued to turn up negative, the virulence of the flu outbreak had more and more doctors raising the question of whether or not this was the feared 1918- style pandemic. Dr. Herbert West of Miskatonic University's prestigious Charles Dexter Ward was quoted as saying that it was unlike any influenza outbreak he'd seen in

his life.

Three more of members of the Loudoun Eight died. The remaining two flu victims had their fevers break. The two survivors were reported to be extremely weak, and were not expected to be discharged from the hospital for several more days.

Duke Schneider died unexpectedly, after showing signs of recovery. Hank Tavirus became steadily more sick and was placed on a ventilator. His children were also hospitalized with flu symptoms.

Several DC hospitals reported that they were running out of bed space. People were being urged to not rush to the hospital at the first sign of illness. In many cases, if they did not already have the flu, they would after spending hours in a crowded waiting room with people who did.

Elliot Nevada organized busloads of people to flee Rocketville. Unfortunately, after the buses were en route, some passengers started to exhibit flu symptoms.

Les Trump was eventually captured, but not before shooting out a powerplant and forcing the mayor to divert resources from other areas.

The news from Europe was grim. Days to possibly weeks more advanced than in the United States, cities were suffering from a shortage of food, medical supplies, and other staples. More and more people flocked to supermarkets as they realized that it wouldn't be long before their local stores ran out and that deliveries might not arrive for an unknown length of time. Rioting started in some poorer areas.

The situation continued to worsen over the next few days and weeks. Carefully designed disaster plans failed when key decision makers succumbed to illness. The Dow Jones plunged over 750 points in one day, the worst crash since 1987. The World Series stood tied at

3 games apiece, when the seventh game was indefinitely postponed due to flu outbreaks.

Hank Tavirus died in his sleep, along with one of his children. Gerard Isis survived.

Eventually, doctors at the CDC discovered that this flu was a mutation of another bird flu virus, H7N7, which before had shown little or no pathogenicity. The mutation was believed to have originated in North Korea, where the government concealed the news until it had spread significantly.

Near the end of October, critical infrastructure began to show cracks. Stores were running out of basic staples, food and medical supplies were no longer being delivered, the power grid was subject to unexpected failures, and supplies of gasoline and heating oil were interrupted. While some people worked heroically to keep the lights on and the water flowing, their efforts largely served only to slow the collapse.

Newspapers mostly shut down, or were able to publish only infrequently. Other sources of news, such as the Internet, were limited by frequent power outages and failures of key nodes on the net. Cellular phone networks held out a bit longer, but even they succumbed eventually. While service was finally restored, it remained erratic and spotty.

Landlines, at least for those who were not using cordless phones that depended upon a base station, lasted the longest. Phone service was erratic, but held up surprisingly well.

By the end of the fourth week, there were over 10,000 people sick and more than 1000 dead in the National Capitol Region alone. Hospitals could not keep up with the surge, and mortuary services could not remove the bodies fast enough, especially as doctors and morticians joined the ranks of flu sufferers.

Desperation and panic spread over the area, as people began to realize that someone who fell ill would not be able to receive necessary medical care.

Limited supplies of anti-viral drugs, such as Tamiflu, were provided to firemen, EMTs, and other critical personnel. However, many other people saw only that the drugs were not being given to them, and took matters into their own hands, smashing down windows and looting pharmacies.

The first rumblings started after numerous seniors found themselves unable to purchase necessary medical supplies, while parents were unable to obtain diapers and baby food.

As transportation failed, and food deliveries were cut off, the situation grew steadily worse.

When it was discovered that supplies for the water treatment plants were also not being delivered, the situation reached the boiling point. Groups of angry and desperate citizens attempted to find water for their families, many of whom were coming down with the flu.

After a delivery truck was halted and looted, the situation spun out of control.

Unfortunately, the flu outbreak had left law enforcement seriously understaffed, with many officers out sick and others unable to make it to work due to blocked roads and failures of public transit. Even with the help of National Guard troops, those remaining were struggling to cope with the rising levels of panic and lawlessness.

The government moved to restore order, but was hampered by a limited ability to determine who was now immune to the flu. Furthermore, most of those who had recovered took days or weeks to regain their strength.

As Thanksgiving approached, it was clear that, this year, it would not be the time of travel that it was in normal years. Sales of turkeys also declined precipitously.

\* \* \* \* \*

The simulation ended at this point. The rest of the day was spent in debriefing, breakout sessions, and discussion of what lessons had been learned and what steps should be taken going forward.

## **STEPHEN BALZAC**

*Stephen Balzac is president of 7 Steps Ahead ([www.7stepsahead.com](http://www.7stepsahead.com)), a consulting firm based in Stow, MA. He can be reached at 978-298-5189 or [steve@7stepsahead.com](mailto:steve@7stepsahead.com).*

**A READER'S THEATER SCRIPT  
OF EMILY HAWLEY  
GILLESPIE'S DIARY, 1875-1883:  
May It Enlighten, Delight, and Influence  
Its Audiences**

Margaret L. Wick, Diane Chambers,  
Phyllis Scott Carlin, and Mary Giffin

**Abstract**

A reader's theater script created from the diary of a nineteenth-century American woman, Emily Hawley Gillespie, can be used for interactive study in disciplines as diverse as Women's Studies, literature, history, communication, psychology and theater. The article outlines goals for performing and interacting with the script and describes the process of script creation from a diary text.

### **Authors' Notes on the Text**

Earlier versions of this script were performed at a National Communication Association Convention and at a Kent State University Women's History Program. We are grateful for the assistance of student research assistants – Jackie Winters from Malone University and Sarah Gerlach from The College of Wooster – and honor students from Malone University – Cara Caudill, Emily Neeson, and Haley Whyte – who were involved in the performances of the script.

Anyone interested in performing this piece should give proper attribution to the authors of this article and to the Huftalen Collection housed at the State Historical Society of Iowa.

## **INTRODUCTION**

Increasingly, women's diaries are being viewed as writing worthy of the attention of researchers, teachers, and students in many disciplines. In a 2002 special issue of *Auto/Biography Studies* devoted exclusively to women's diaries, Elizabeth Podnieks lamented that serious study of this genre has been "too long ignored in academic programs" and argued for its rightful "place alongside more respected and accepted forms of fiction, poetry, and drama" (2). She encouraged academics and those who shared her passion for diaries to "actively assert the relevance and merit of life-writings" and demonstrate "their confidence in the genre" by engaging in diary research and including diaries in their courses (2). Scholars like Podnieks, Judy Nolte Temple and Amy L. Wink continued to situate diaries in the broader literary context of their time and to uncover the ways diaries expressed the resistance of women to the gendered social norms of their day.

To provide students with a deeper understanding of these issues,

instructors are engaging students actively with nineteenth-century women's diary texts, providing hands-on experience of diary literature. Most recently, Michelle Gaffner Wood et. al. have demonstrated the benefit to students of participating in archival recovery of texts, through transcribing, analyzing and publishing the diary of an ordinary nineteenth-century American woman in preparation for digitization. The project we describe here offers another model for engaging students with diary literature: creating, analyzing and performing a reader's theater script from a diary text. We have described our own process of script creation from the diary, which might also be undertaken by students, and we focus on goals for interaction with the diary by performers and audiences.

As part of a larger investigation of the potential value of journaling for women in exploited relationships, two of us discovered the published diaries of Emily Hawley Gillespie (Judy Nolte Lensink "*A Secret to be Buried*") and her daughter Sarah Gillespie Huftalen (Suzanne L. Bunkers "*All Will Yet Be Well*"). Emily began her diary in 1858 at age twenty and continued writing until shortly before her death in 1888. Sarah began her diary in 1873 at age seven and wrote for nearly eighty years. Both diaries describe Emily's dysfunctional marriage to James Gillespie. Sarah also chronicles abuse she suffered at the hands of her brother Henry, especially when she returned to the family farm after being forced to retire from her fifty-year teaching career (Bunkers "*All Will Yet Be Well*"). Bunkers, in "Diaries and Dysfunctional Families: The Case of Emily Hawley Gillespie and Sarah Gillespie Huftalen," notes that both the mother's and the daughter's diaries embody their powerlessness as 19<sup>th</sup> century women facing abuse and their struggles to resist their abusers (231). Bunkers argues that both women "use their diaries to name the abuses" as a way of "verifying their observations and validating their feelings" for future audiences (231).

Motivated by our growing fascination with the Gillespie family, during two different summers, we traveled to the Iowa City State Historical Society so that we could read the entire Huftalen diary



collection. We were immediately drawn to the dramatic nature of Emily Gillespie's diary with its underlying tensions and conflicts, as well as the appealing character of the writer herself. Like Temple, we were especially captivated by Emily Gillespie's "superior way with words" ("Emily Dickinson's Country Kin" 83). As we sat reading this "ordinary" woman's extraordinary writing that first summer, we kept laughing and saying, "We just have to perform this diary," even though neither of us was particularly schooled in performance studies. Our repeated exclamations led us to collaborate with two colleagues who had expertise in theater and performance so that we could create a reader's theater script of Emily's diary. In the sections that follow, we first share our goals for the project. We then describe our approach to creating the script. Finally, we offer the script itself to be used for performance and interactive study in disciplines as diverse as women's studies, literature, history, communication, psychology, and drama.

## **GOALS FOR THE CREATION AND PERFORMANCE OF THE SCRIPT**

Our three key goals for the creation and performance of a script of Emily Gillespie's diary have come from her own words. Dedicating her journal to her children, on October 28, 1875, Emily writes the following poem:

May this journal to our children impart  
The truth of their mother's inmost heart;  
May they perceive its contents with delight,  
Aye, like its author, may they strive to do right.

Emily has shaped her journal for her audiences, especially her children, to enlighten them with her "truth," "delight" them with its content, and influence them to "do right." In keeping with Emily's three wishes, we have created the script, hoping that her diary, when

presented in dramatic format, will enlighten, delight, and influence performers and audiences alike.

## **GOAL ONE: MAY ITS AUDIENCES BE ENLIGHTENED**

Emily Gillespie's diary lends itself easily to drama because it is a narrative performance. Scripting and performing the diary heightens awareness that Emily performs for several audiences and her diary is her stage. Emily's writing resembles what Karen Tracy calls "everyday narratives" (149). Tracy identifies functions of narratives that include making an argument, performing a speech act, presenting an identity, accomplishing relationships, positioning self in ongoing conflict, and expressing devalued viewpoints (157-166). In the scripting process, we found that Emily's diary uses language that judges and justifies, expresses emotion and personal longings, enhances and praises, confides and describes. Through the narrative performance of her diary, Emily frames her life – her actions, her family, and society. In so doing, she controls and shapes her life so that she can cope with isolation, marital conflict, hard work, and financial worries.

Scripting and performance are especially useful ways of understanding the self as multidimensional. The intense textual study involved in scripting and performing the diary enhances understanding and interpretation of the person, her life, and her writing. The complexity of Emily's self portrayal as she depicts and shapes her multidimensional identity surfaces in scripting and staging the diary. Marion Kleinau and Janet McHughes, speaking of the drama of the human mind in their book *Theaters for Literature*, note that the more complex the person, the more various that person's selves are, and "mental action is inherently dramatic" (82). Scripting of texts can reveal this mental action. Thus, while Emily often portrays herself as a long-suffering, abused wife in poor health, she also presents herself as an assertive, self-satisfied, and strongly opinionated woman.

Likewise, Emily's attitude of conventional feminine modesty often gives way to the posture of a judge who notices faults in everyone, except her children and herself. Also evident is the voice of a social critic, who examines the influences of social expectations on people's lives, including her own.

The script also enlightens audiences by emphasizing how Emily's creation of diverse images of herself enables her to explore options, both real and imagined, and to wrestle with the expectations of femininity that press upon her as she attempts to conform to the Cult of True Womanhood, the code of behavior that 19<sup>th</sup> century women were expected to follow. Barbara Welter has described these expectations as embodying the "four cardinal virtues of piety, purity, domesticity and submissiveness" (152). Ostensibly, adhering to these expectations would guarantee women's "happiness and power," and violating them would certify women's failure (152). Just as other 19<sup>th</sup> century women resisted these prescriptions, Emily's diary chronicles the tensions between wanting others to see her as having met these cultural expectations and wanting to resist them in order to realize the dreams she has for herself and her children. Thus, the script shows how Emily at times subscribes to the principles of True Womanhood and how she, at other times, resists these principles with her ideas and actions.

A scripted performance of Emily's diary can make vivid her struggle with gender norms and can enlighten performers and audiences to the ways in which writing the diary helps her come to terms with her troubled marital relationship to James. Julia Wood, in her study of abused women's narratives, notes that women, like Emily, use their stories for "sense-making," for giving meaning to relationships that initially offer security and stability but soon become "incoherent" by their serious conflict and threats of violence (242). The sense-making and empowerment that Emily gains from her writing are especially evident as her relationship with James deteriorates. She speaks out and counters her husband's demands. She no longer minimizes, excuses, and blames herself for his abusive

behavior the way she did in their courtship and early marriage. Instead, she characterizes his behavior in increasingly strong language. She says that James has “one of his fits” (October 8, 1881), “another freak of being ugly to his horses” (May 21, 1882), “one of his crazy spells again” (May 31, 1883), “fits of insanity” (June 5, 1883), and says that he has a “cruel spiteful disposition” (August 10, 1883). As Lensink argues, Emily’s diary enables her to make her life more coherent and to exercise a degree of control over her everyday experiences (“*A Secret to Be Buried*” 383). As her characterizations of James’s moods become stronger, her responses to his abuse become far more assertive.

In this way, Emily’s diary serves both to enable her survival and to convey the truth of her struggle to her audiences. Along with her assertiveness, a complex set of roles emerges in Gillespie’s self-portrayal as she attempts to reconcile virtuous womanhood with both a troubled domestic life and personal ambition. The scripted version of the diary can enlighten performers and audiences by bringing to life the conflict among these roles. Emily’s presentation of herself in multiplicity results, as Sidonie Smith has demonstrated, from the conflict between her private sense of herself and the strains of social expectation in a patriarchal society. The female writer of her own life, Smith argues, is forced into self-division in the act of self-representation, producing “a double-voiced structuring of content and rhetoric” (51). The multiple voices in Emily Gillespie’s diary further subdivide this doubleness, pitting domestic submission and feminine piety against personal ambition, judgment and critical awareness.

Performers who rehearse the script and audiences who join in guided discussion can reflect on Emily’s use of the diary to construct a coherent self as so many female writers of autobiography do (Buss 111). Interaction with the script by performers and discussion by audiences can examine the ways Emily revised and embellished the events of her life before marriage in an effort to dramatize the contrast between the possibilities of single life and the miseries of life after

marriage (Temple “‘They Shut Me Up in prose’” 153). With Temple, performers and audiences who explore Emily’s revisions can discover the diary as an artfully crafted autobiography, a “layered text in the living form of a diary,” whose complexities can both inform and delight.

## **GOAL TWO: MAY ITS AUDIENCES BE DELIGHTED**

We offer this drama-based approach to the diary, believing that a scripted performance can enhance the diarist’s multiple voices and delight diary aficionados and diary avoiders alike. Performing a scripted version of the diary can minimize the drawbacks of what Penelope Franklin calls a “journal in the raw” (xxvi), and it can highlight the richness of the diary as literature. We are especially interested in drawing in audiences who would never expose themselves to a diary otherwise, especially to the diary of an “ordinary” 19<sup>th</sup> century Iowa farmer’s wife. These skeptics typically voice gendered objections to diaries as a “female version of autobiography” (Lensink “*A Secret to be Buried*” 379), or they may find them to be too “repetitious” or just too “hard to read” because they “talk in circles, never getting to the point” (Franklin xxvi). Scripting and performing the diary helps overcome these objections by making it enjoyable and engaging for the audience.

Emily’s text, especially the entries when her children were school-aged, is ideal material for performance for several reasons. First, as Temple notes, Emily’s writing, while framed in the repetitive structure of a daily diary, distinguishes itself with its “emotion, conflict, and dialogue” and its commentaries (“Emily Dickinson’s Country Kin” 83). Second, her writing fits many of the criteria that Marion L. Kleinau and Jane Larsen McHughes offer for selecting a text for performance. It “captures the imagination” (4), for example, with its descriptions of Miss Gill, the school teacher whose disciplinary methods Emily and others find harsh and offensive.

Outraged, Emily describes Miss Gill's students as "convicts" in a "state prison" who "move, act, speak, etc. at the thump of the bell" (October 25, 1876). Emily's text also uses rich, evocative language that is interesting for its own sake, another characteristic of an ideal text for performance (Kleinau and McHughes 9), and often adds touches of humor. For example, when Emily detests her niece's singing and piano playing, she asks "what use such a racket can be," and says that she would prefer to "hear the squealing of a pig with the drumming on an old tin pan" (October 8, 1876).

### **GOAL THREE: MAY ITS AUDIENCES BE INFLUENCED**

Emily wrote her diary with the purpose of influencing her audiences. She especially wanted her children to "strive to do right," as she believed she herself had done. In keeping with Emily's desire to influence, we urge performers and audiences to mine this script for its potential as a tool of personal and social change. A performance of Emily's diary that is coupled with discussion of women's issues and family conflict creates the conditions for change, as for example, Michelle Miller Rassulo and Michael L. Hecht have shown in their finding that performance of a carefully crafted script followed by discussion significantly influences participants' attitudes (52). These authors also argue that enjoyment of the performance is not only important but critical in producing such attitude change (52).

The scripted performance of Emily's diary offers the opportunity for participants to develop their decision-making skills. Temple suggests that Emily may have kept her life-writing in a diary format in order to avoid being judged negatively and rejected as a serious author ("They Shut Me Up In Prose" 168). Thinking about why Emily made that decision can lead audiences and performers to meaningful introspection about their own self-preservation, that is, the ways in which they may reign in risk-taking in order to avoid

rejection or failure. Awareness of such self-pervations can be a first step toward taking risks that often lead to success. At the same time, participants may recognize instances in which risk-taking is not in their best interest. Engagement of this kind with the diary can help audiences develop realistic profiles of their own strengths and weaknesses.

Carolyn Ellis and Arthur Bochner have argued that when audiences see and hear life stories performed, stories such as Emily's with their apparent and often amusing contradictions, audiences can develop life-changing self-awareness and transformation, as they recognize their own multifaceted, contradictory identities, and self-perceptions (80). Catherine Kirkwood reminds us that the institutional oppression of women persists as long as men feel socially permitted to administer punishment to partners who fail to meet their expectations (27-28). When audiences interact with Emily's story of domestic turmoil, they may recognize Emily's oppression and empower themselves to resist it. Performers, too, D. Soyini Madison argues, undergo a process that leads to political awareness (177).

Augusto Boal asserts the power of interactive drama to transform both performers and their audiences (14-15). Transformation for performers, Boal explains, begins with the emotional understanding of characters that is essential to portraying characters authentically. This understanding of characters, in turn, helps performers be more aware of their own feelings and the many ways in which they have been programmed to behave and respond. Once they develop such awareness, they can "rehearse alternatives" for dealing with their own life circumstances and then enact those alternatives in real life to resist and decry oppression (40).

## **THE PROCESS OF CREATING THE SCRIPT**

Creating the script involved three phases. We first selected entries to include, put the entries into a script format, and, finally,

fine-tuned the script in rehearsal, adding staging and props. Each of these phases is described in the paragraphs that follow.

## **PHASE ONE: SELECTING DIARY ENTRIES FOR THE SCRIPT**

Creating the script involved selecting portions of the diary that we wanted to include. Two of us combed the edited diary (Lensink “*A Secret to be Buried*”) and the approximately 200 additional pages that we had excerpted from the full 2,500-page version archived at the Iowa Historical Society. Working independently, we tagged entries that met two criteria: first, they gave a detailed picture that was true to Emily’s life as described throughout the diary; and second, they lent themselves to performance. As we compiled our selections, we used Excel spreadsheets to organize our tagged entries by time periods and then by topics/themes. Once we identified the most salient topics/themes for each time period, we selected the best entries for each theme.

At this point, we had a 50-page cut-and-pasted version of Emily’s 30-year diary. From the six time periods (at home in Michigan, the move to Iowa to work for an uncle, early marriage, having school-aged children, the family’s unraveling, and the separation from James), we then narrowed our focus to 1875-1883, when Emily’s children were in school and she was active in community life. Emily writes about marriage, child rearing, labor, and domestic abuse. With her children as her allies, she also becomes increasingly empowered to resist her husband James’s demands. She also makes more decisions about the family and its finances, thereby resisting cultural restrictions for women, despite the negative consequences and contradictions that such actions create for her.



## **PHASE TWO: SCRIPTING THE DIARY ENTRIES**

Once we selected our time focus and its most salient performable entries, we began Phase Two, the process of deciding how to put the entries into a script format. Throughout our reading and analysis of Emily's diary, we had perceived distinct voices in her writing. Kleinau and McHughes describe the "the process of seeking out voices" in texts as "one of the most exciting aspects of transforming a literary work into a script for performance (45). To highlight Emily's multiple voices and make "her inner tensions more vivid" (Kleinau and McHughes 49), we split Emily's writing into different scripted characters. To decide how to make the split, we studied each diary entry and asked ourselves which character was speaking. In some entries, one seemed to speak the whole time, and in many others, the characters changed, sometimes in midsentence. Depicting Emily's various personae as separate individuals in the script dramatizes her psychic conflicts and enlightens performers and audiences to her multiple and conflicting self-images.

We preserved Emily's language, except in rare instances when, during rehearsal, we found that her wording could not be understood. For example, when we tried to say "& c.," a common expression in Emily's writing, what this meant was unclear, so we substituted "etc." for "& c."

Deciding that we needed a narrator to offer brief explanations and transitions at various points, we selected Emily's daughter Sarah as the ideal narrator because she was the one responsible for preserving the diary for today's audiences. We wrote most of Sarah's words ourselves, but in a few places, notably at the end, we took excerpts from Sarah's own diary, particularly her descriptions about how she prepared her mother's diary for preservation. Throughout the script, Sarah's narration centers on rereading and organizing her mother's writing so that she can submit it to the Iowa Historical Society.

## **PHASE THREE: FINE-TUNING THE SCRIPT**

The fine-tuning of the script, which included selecting props and determining staging, occurred during rehearsal. In preparation for rehearsal, all performers read Lensink's edited version of the diary. Once we had all read the diary, we began rehearsals.

As we rehearsed, we identified and assembled props, including costumes. We wanted all props and costumes to serve as symbols of Emily's multiple dimensions. Some of them suggested the 19<sup>th</sup> century time frame. For example, the wife had clothing, cooking utensils, and sewing items to suggest her role as a 19<sup>th</sup> century farm wife. Because we wanted audiences to identify with this multidimensional woman's story, we contemporized other props, such as when Emily as Ma wore a sweatshirt that said, "I ♥ my children" on its front.

Staging – including action, movement, use of props, and orchestration of focus (i.e., deciding to whom to direct the lines) --was planned to reflect the drama of Emily's multiple images. We established actions to suggest how Emily, in all her complexity, is involved in the events of her life. Characters perform some lines and actions in unison to show the connections among Emily's images, such as when one character describes an event that takes place in church, and all characters adopt a worshipful pose. The various characters also speak to each other to reflect the dynamics of the text. For example, when Emily speaks about receiving compliments and winning awards, all characters indicate through action that they concur with such praise. When Emily and her children suffer abuse from James, Emily as mother and Emily as wife speak to each other. When Emily's comments turn into judgments of others, Emily as commentator and judge trade speaking roles in mid-sentence and face each other as they do so.

The processes of selecting entries, transforming them into a script, and rehearsing the scripted diary for eventual performance reveal Emily's use of her diary narrative to construct herself as a complex, multidimensional person. She establishes her identity as a good, long-suffering wife, a caring mother, and a talented, responsible community member. The diary allows her to say how she feels about her husband and make her side of the story a matter of record. The scripted version of the diary highlights the conflicts within Emily about her marriage, her husband's actions and psychological state, and the expectations that social norms place upon her. It also captures ways in which she asserts herself and resists the limitations of her circumstances. May her story, in the scripted form that we present here, enlighten, delight, and influence its audiences as they perform, discuss and reflect upon it together.

## **A READER'S THEATER SCRIPT OF THE DIARY OF EMILY HAWLEY GILLESPIE, 1875-1883**

### **CHARACTERS (in order of appearance)**

Sarah	Narrator. Emily's daughter & compiler of her mother's papers & diary
Ma	Emily as mother to Henry & Sarah
Wife	Emily as Mrs. James Gillespie
Emily	Emily as the woman she wants to be
Judge	Emily as harsh judge of others
Commentator	Emily as social commentator on issues, situations, & people.

## **OVERVIEW OF THE CHARACTERS, COSTUMES, AND PROPS**

- **Scripts:** If performed with scripts, each of the scripts is contained within a diary appropriate to each character as noted below.
- **Sarah** has many old papers in front of her that she sorts and reads during the performance and uses as her script. She wears clothing fit for the professional teacher/administrator she is—a long dark skirt with a white blouse. At her neck, she wears a broach made from hair, signifying the hairflower craft at which her mother was so proficient. Sarah prominently displays photos of her mother and photos of herself with her former students. A photo of her father is markedly absent. At the end of the presentation, Sarah takes her mother’s cane and puts on a shawl to show herself in her old age carrying out her mother’s wishes to preserve the diary.
- **Emily as Ma** uses a photo album with the children’s photo on the front as her diary. Ma’s props suggest indulgence and inflated pride in her children. She displays a Christmas stocking and a picture of Henry and Sarah on her writing desk and wears a sweatshirt that says, “I ♥ my children” on its front.
- **Emily as Wife** uses an account book as her diary. She is the exploited self – the one who puts up with James’s mood swings, the worker, and the one who ages and becomes ill. She wears work clothes – an old dress and a tattered apron. She works on a quilt piece and mixes batter in a bowl to symbolize sewing and baking. She uses a shawl and a cane to symbolize her declining health and increasing age.
- **Emily as the Woman She Wants to Be** writes with a large red plume pen in an expensive looking diary that has the title of one of her stories on its cover. She wears clothing fit for a woman of leisure and means – a black hat with red feathers, a red dress with a white jacket, and an elaborate broach at her neck. When she describes winning premiums at the fair, she displays her many ribbons to the audience.

- Emily as Judge writes her diary on a legal pad, wears a judge's robe, and uses a gavel for emphasis.
- Emily as Commentator uses a steno pad as her diary and wears a dark-colored suit like a contemporary journalist might wear when working on a story.

## SCRIPT

*[As the scene opens, all characters are seated at tables writing in their diaries. Sarah, seated at a separate table, is attending to stacks of papers, photographs, and diaries that Emily has left in her care. She is looking through them, reading them, making notes, and arranging them.]*

Sarah                      Wednesday, June 30, 1948, more than 50 years after Ma's death.  
I am reading Ma's Diaries preparatory for preservation. For 30 years, Ma wrote nearly every single day. So many papers & books to sort through!

*[Reads.]* Here's Ma in Michigan. Too bad the farm was too small and her family was so poor. Look here, she says, "Poverty is not convenient." Isn't that just like Ma!

She wrote about so many parties and beaux *[Pauses & pages through more pages]* – Sylvanus, Fred, Hiram, Lyman, George. Ma wouldn't marry any of them. Said she would wait for the right one.

Ma sure had her dreams of success. She wanted more education, to be a writer, and even to study art in New York. And Ma wanted to be a lady, too. She read Godey's Lady's Book, Peterson's, and even all those sentimental novels.

Her Ma wanted her to marry someone who would take

*Wick, Chambers, Carlin, & Giffin*

her away from the farm and from being poor. Instead she moved to Iowa and married Pa, a farmer.

*[Pauses & reads through more pages]* Ma seems to have wanted us to read her diaries. This volume is dedicated to Henry and me. I was just 10 and Henry was 12 when she started it.

*[All Emily characters begin writing in their diaries]*

Ma            Book 7, beginning October 28 1875  
May this journal to our children impart  
The truth of their mother's inmost heart;  
May they perceive its contents with delight,  
Aye, like its author, may they strive to do right.

Eighteen long years have passed away  
Since I commenced to keep a diary:  
Alas! all things are not just what they seem.  
Yet, this life of ours seems but a passing dream.

Then, a happy school-girl no thought or care,  
Aye; of those years gone, memories are dear:  
Now with our innocent little ones, it may be  
The brightest hour, Lord we commend ourselves to thee.  
EEG

*[Emily characters continue writing when not doing other actions]*

Sarah        Ma always wanted more for us than farming the land, and that sure made Pa mad. *[Pauses]* Pa and his awful spells. It grieves my heart to review my mother's sorrows with Pa. She gave her life a martyr to her children. Naturally cheerful, prayerful, hopeful, the burdens became too heavy to bear and the light of her candle of life went out when she was only 49 years old.

Wife            My Diary of life  
Mrs. Emily E. Gillespie  
Manchester Iowa

There is One who rules on high,  
Rules our every destiny  
If we but trust him for his grace  
He will give us our true place.  
                         EEG

Ma              Sat, Dec 25, 1875  
Christmas—children find each, a pencil. Sarah string  
of Beads & Henry pair Tweezers, in their stocking.  
James wished us all Merry Christmas. We wished him  
the same. I sew &c. James do chores & Sarah crochet  
on a mitten. Indeed Christmas has passed pleasantly  
away. Colder. Tis evening. I am sitting here alone.  
James & children are in the land of dreams.

Wife            Yes. My thoughts are of the past, just fourteen years  
ago this night was the first time James came to visit  
with me. Ah, it does not seem one half as long ago.  
May we ever live as happily in the future as has been  
the past, & too ...

Wife & Ma    [*Wife & Ma make eye contact & say in unison*] We are  
thankful that our dear little ones are as bright stars  
shining in our little home. All is well. Pleasant.

Wife            Fri. Jan. 28, 1876  
[*Sews*] Finish James coat, took me forty-eight hours.  
Used 9 spools silk and 2 spools black and one of  
basting thread (12 altogether).

Emily           Sun. Jan. 30, 1876  
We read in our new papers; we have seven,

Phrenological journal; Live stock journal; Western Rural; Harpers Weekly; Youths Companion; Champion; and the Manchester press. Am writing as usual in my journal. Nearly ten.

Yes journal, I love thee, and who shall dare  
To chide me, for loving a friend so fair.

Wife

Wed, Feb 9, 1876

[*Mixes in bowl*] Bake pies & cake, cut & baste self wrapper (striped Gingham).

Judge

James went to town with John, one Barber treated John to Liquor—tis really too bad, for Harriet feels so *very bad* about it. [*Judge stands up*]. Seems to me a person that induces one to get drunk, is a *more direful enemy*. Manchester today is infested with saloons of the lowest degradation. You will see the business men of the city—those who ought to be a guide in society, coming out of those dens, red faced and staggering on the sidewalks, tottering home to abuse and disgrace their wives and families. Ah tis worse, far worse than death.

Ma

With God's help we pray our boy may never enter such a loathsome place, no never. Warm. Misty

Sarah

Sun. Oct. 8, 1876, eight months later

Judge

We went to Jeromes with Doolittles. When we were ready to come home Laura, as usual, must sing and play on her music. I did not stay to hear it however. Rather hear the squealing of a pig with the drumming on an old tin pan, just as soon as least--of what use can such a racket be. Surely I hope our children will show more talent or taste for something to improve their intellect, and receive a benefit with the pleasure, instead of



throwing away so much time. Am glad to get home.

Judge

Wed. Oct. 25, 1876

Children at school. Mrs. McBrides' little boy used profane language, so she sent word to the teacher, by the boy's sister, to whip him within an inch of his life. Oh! What a Mother she must be, it seems some people think more of their dumb animals than of their children. The way our school is taught by the present teacher is a mere state prison, the pupils move, act, speak, etc., at the thump of the bell. How sad to think that in this age of civilization, our little innocent children must be treated as convicts. Pleasant but cold.

Ma

Mon. Nov. 6, 1876

This morning after the children got to school, Miss Gill made Sarah sweep the schoolhouse and brush off the desks. Think tis too bad after walking so far and a little girl too. She shall not do it again.

Ma

Thurs. Nov. 9, 1876

Children bring their readers home. I think that they better read at home and not at school because Miss Gill interrupts them so much they cannot understand what they read, and it induces them to repeat while reading--

Judge

which to my taste spoils one's reading entirely. There has not been a day during this term, three weeks, but that from three to five or seven have to study at recess and noon. Poor little convicts innocent and no one to help them. We can only see that our own children are not so much abused.

*[Wife sews]*

Sarah

Tues. March 6, 1877, 4 months later

Wife            *[Pauses from sewing & looks up]* Doolittle was here this afternoon to get us to sign a note for him. I am indeed sorry that they are so poor. But I cannot work and give to them what I earn. Our own family needs things as much as they. *[Resumes sewing]*

Judge           They have their music and spend time and hundreds of dollars with it. If that and other things just as useless, has their preference to more useful life and living, they must be content with their reward. We cannot support a piano and have our reading and our home too. Yet I wish them well.

Wife            Wed. March 7, 1877  
Well--as I expected, this morning we must have our happiness marred again on account of Doolittle wanting us to help him. If James could only see that one cannot do his or her own family justice and at the same time try to care and do for other folks, even if they are brothers and sisters; most truly I can leave my parents, brothers and sisters for him, and him alone. Oh! If he could only do the same for me and our little ones, we might never see a sorrowful hour.

Commentator   Wed. April 11, 1877  
Tis my 39<sup>th</sup> birthday. It seems but yesterday, as it were, that I was only 19. How fleeting time is. When mother was 40, she thought she was old. Old. Though our hair is silvered and furrows begin to trace our once smooth face, our thoughts are yet as young as twenty years ago. Only that some experience has perhaps taught us, that all this world's doing is not quite a dream, but a calm reality.

Wife            Sat. May 26, 1877  
Do usual work, children and me help plow garden. Two

gentlemen called to dinner.

*[All characters look toward Emily]*

Emily           *[Stands up]* I felt quite highly flattered indeed, the one said "he had visited art galleries in London, Paris, Liverpool and in Manchester, and never saw anything in hair work, nor in drawing with pencil, as nice as mine, that they ought to be on exhibition in a museum or some other public place of art." Am thankful for the high praise.

Sarah           Sun. July 15, 1877, 6 weeks later

*[Emily characters resume writing]*

Emily           had a good visit with [my sister] Harriet. O dear! Am sorry she is so changed--she is quite discouraged.

Judge           *[Looking toward Commentator]* Their crops look well at present, but they cannot begin to meet one tenth part of their obligations. Too bad, too bad. Yet they are young enough to begin again. If they do I hope they will do different than they have in the past. Especially Harriet. She works beyond all reason: surely one's intellect must be injured, to rise before four in the morning and then, from that time till nine evening, to so overtax their physical strength.

Emily           Sun, July 29, 1877  
We are at home as usual. Mrs. Smith called here last evening. She said they had taken Mrs. Brook to the Insane Asylum last Tuesday.

*[Wife sews]*

Commentator Am sorry for Mrs. Brook. I only wonder that more women than do not have to be taken to the Asylum. Especially farmers' wives, no society, except hired men to eat their meals. hard work from the beginning to the end of the year, their only happiness lies in their children. With fond hopes that they may rise higher. That they perhaps may be an ornament to society—in fact be all, that is chaste & pure. Warm

Wife Sat. August 12, 1877  
Do usual work.

*[All Emily characters look at Emily]*

Emily Mrs. B. here visiting this afternoon. *[Stands]* She brings me quite a compliment from Mr. Houston. He said I gave him the best account of dairying, the most accurate, general information of any one he had seen and that he had been investigating for four days, though I must not let it excite my vanity.

Emily Thurs. September 27, 1877  
*[Pick up premiums]* Children go with us to the fair today. I help arrange the things. I have first premium awarded to me on my rug; my hair-work, my hair-wreath, & also on collection of hair flowers; the first on my Landscape; Animal; printing & on the collection of drawings. Then, second premium on animal drawing & on portrait drawing; & apple pie, first on strawberries too. Henry's are second on medley & on printing, Sarah's are 1<sup>st</sup> on lace cuffs, second on bread cake and pie & cushion. Henry ought to have had the first premium on his writing. James got first premium on guinea turkeys

[All Emily characters clap, pause, & then resume writing]

- Ma                    Tues. December 25, 1877  
Christmas. Children up early. After breakfast they distribute our presents. James get a book--"The Royal Path of Life." I get slippers and shell basket Sarah made me, and a cross Henry made, and motto "The Lord will provide." Henry gets purse, slippers and a motto "No Cross No Crown," Sarah gets slippers and motto with chromo "What is Home without a Mother." We all get apples. Would that all might get as much.    Cloudy.
- Wife                    Wed. January 16, 1878  
Finish James' pants, do usual work. Children have gone to school. James has gone to town. I . . .
- Emily                    I'm sad--do not know but tis foolish, but the tears will sometimes start, perhaps tis "the Blues." I did so want to go and hear Miss Susan B. Anthony lecture last Monday evening, and might have gone, only that it seems to be so much trouble to take me anywhere, that I am, seems to me, almost a hermit, tis the saddest of all things to give up, as it were, the Idea of ever being any higher in society than merely to be always at home, except sometimes to go where necessity compels us to, but I must not give up. [Stands] No, no, my children are too noble. I must use every effort to help them to be, what I might have been, tis my only pleasure to see them happy. Yes and James too is ever as kind as one can be, ever ready to do anything to promote others' happiness though it make himself miserable. Therefore, knowing as I do, I never let him know, how great my desire is to go more in public. No blame to him. He may ever sometime see differently. I hope, still hope on as ever for a contented mind, that we may all gain wisdom, all do right.

- Wife Sun. February 3, 1878  
John and Harriet here visiting. Tis evening and all is still. James and children retired for the night. I do indeed feel sorry for Harriet.
- Commentator Alas! She is like so many, many others who has married a very kind and pleasant man, when everything is just to his liking. I sometimes think, woman is but a mere tool. Warm like spring.
- Ma Thurs. April 18, 1878  
James and I go this morning to see about school. Have good success. Seven families beside ourselves are against having Miss Gill for a teacher. Children stay at home and do work and do lessons.
- Ma Fri. May 10, 1878  
This afternoon we with rest of the neighbors [*All characters stand, "talk" to each other as upset neighbors wanting action*], in district met at the schoolhouse to consider the welfare of our school & talk over the trouble now existing. I think tis no better if not worse. O, dear if every one would only tell the truth. [*All look out to the left as though looking at the superintendent*] Mr. Ewart the Superintendent was there too. He said many things. One was that he recommended Miss Gill as a number one teacher. He also brought Authors to try to sustain his argument as regards the present system of teaching, then too about pupils obeying the teacher.
- Commentator I too believe in promptness & discipline, but not by arbitration. & I claim not one Author can be produced who advocates that children shall obey through fear. Tis too bad that such contention be in a school or

neighborhood. *[All characters sit]* Yet all claim to be human. Well we are all quite tired & though late retire to rest with the thought that we have at least truth on our side and that they are still more wrong than ever.

Ma

Sat. May 11, 1878

Well. Tis evening we have all done our usual work, James & I have been to town. We call to see Mr. Ewart (as he invited us to do) & talked about our school matters. He is willing to tell his views on the subject, but utterly refuses to hear what we might have to say. Here, however I will note a few of the remarks. After we had conversed a short time “in every instance the sympathy was with the teacher.” I then replied saying “I think one can not always judge *exactly* what a teacher is by visiting a school.” He said “I can. I’ll not have my mind harassed another moment with this. It is settled. When I teach school I’m an arbitrary teacher & don’t ALLOW people to say any thing to me about it, if any one come into *my* school to find fault, I tell them there is the door the road or railroad etc.” I merely told him this—*[All characters write furiously]* Mr. Ewart, we are at least human beings and think we have a right to live as well as teachers. We then departed, feeling indignantly imposed upon. If I dare to do right he shall pay the penalty. *[All characters calm down]* Children stay home and take care of my 50 little turkeys. Bring them oranges.

Sarah

Miss Gill wasn't the only one Ma had a problem with.

Judge

Sun. July 28, 1878

How Mrs. Morse talks. She tells her untruths to strangers as well as to acquaintances & neighbors. Woe to a neighborhood that’s blessed with an untruthful tattling slandering woman, yet we must turn a deaf ear,

true virtue will at last out vie all envy, aye let them alone and they will wear out, punishing themselves at last.

Commentator Sun. November 24, 1878

*[All characters look like they are in church]* We go to meeting today, to the Presbyterian Church. Russell preach a sermon from 2<sup>nd</sup> Solomon about "Little foxes spoil the vine." Does not sound much like the sermons we have heard by Mr. Wood at the Universalist church, giving us such pleasant thoughts--good morals, and pure advice, while Russell lays forth all the evils and ways of sin imparting to one impure thoughts toward downward degradation instead of Progressive hope and dare-to-do-right ways to gain a happy life, and be, as it were, light not darkness, or day instead of night. For me I like pure Universalist reason, logical and truth. Pleasant.

*[Wife sews]*

*Sarah As a former teacher, Ma considered herself an authority on teacher and pupil conduct. On Fri. Oct. 10, 1879, she wrote:*

Judge I went to school this afternoon. I never, in all my school experience, saw such an ill-behaved pupil in my school, as is Fred Chapman. And William Matthew & Charles Vanalstine are not much better. Indeed I pity Miss Thompson. She told me she whipped all four of them this noon.

Ma Mon. Oct. 20, 1879  
Children at school. They say Fred gets whipped every day for his bad behavior. And the others get switched for their bad actions, too. I'm thankful indeed that Henry and Sarah are good behaved so that their



teachers can give them good reports for perfect deportment and lesson.

*Wife*

*Tues. Oct. 28, 1879*

*[All characters look like they are at a funeral. Use handkerchiefs.]* This afternoon James & I attend the funeral of Maggie Vanalstine. Presbyterian minister of Manchester preached her funeral sermon. Michael & Mary Vanalstine feel very, very sad indeed.

Commentator

*[All characters still at the funeral]* The sermon was about like all others of the orthodox. It seems to me not much religion, for a minister to exhort and urge mourners to experience religion when their cups of sorrow are filled to running over, heart broken as it were. Why not say something instead to comfort them, not come to them as birds of prey, to entirely devour their happiness.

*Ma*

Thurs. Dec. 4, 1879

Well, I walked to Harriet's yesterday. Last night she went with Sarah, Henry and me to the Lyceum. Sarah read a very good essay on "Cities and Towns." Mr. Kirsell paid me quite a compliment. He said, "Henry and Sarah are splendid readers. They are far, far advanced in their studies, and more." They are most worthy noble Children. *[All characters agree with Ma]*

*Sarah*

*Ma always was a bit biased when it came to our performances.*

*Ma*

Fri, April 2, 1880

I went to town with James to see about sending Henry & Sarah to the Academy next term. Paid him their full tuition for twelve weeks, to commence next Monday. Saw Mrs Hulda Lewis.

Commentator She thinks of leaving her husband, bad—bad—they cannot agree, her first husband died. After his death she received a pension of nearly 300.00 a year, which she could not get after a second Marriage. She—alas! Like many others sold herself, at too great a price.

*Sarah* *Sun. Sept. 5, 1880 Ah! The RETURN of Miss Gill!*

Judge *[All characters write furiously]* Miss Gill is to teach in this district again. To begin tomorrow. Am *revenged*.  
*[All characters sit up straight and look at Judge]* There envy will most surely punish itself now. If they do not have a most glorious good time before she leaves this time I'll wonder. Fate works in a marvelous way. I'm quite sure I was not in error in regard to trouble when she was in school.

All *[Raise right arms]* Glory will be mine.

Judge *[All characters resume writing]* I'll rejoice in silence when I know they have been justly made aware. It was them that was wrong. not I. Time will tell. The director has again betrayed his trust. There is not much honor in these days. From the President down, even to the lowest office. Why?

Emily Grant honor to none. But  
To whom honor is due.  
Right precious the thought  
To know one's conscience is true.

*Ma* *Mon, Oct 4, 1880*  
Tis getting late. And I—well I am or have been very unhappy tonight. And why? Because Henry is of such a mirthful active disposition. He sometimes in trying to play with Sarah causes her to be perplexed. And James

has no forbearance, and says such hasty words that it causes unhappiness indeed. The children are now pure, noble, truthful as mere babes. Yes. They never to my knowledge done one wrong not intentionally. May they ever be pure as now. With best wishes for all may all be well at last. & good night.

Sarah            Mere babes? Henry was 17, and I was 15 [*Pause and shuffle papers.*] Oh! I'd almost forgotten. . . .

Emily            Wed. June 22, 1881  
Sarah and I put our Brussels carpet down, to make, this morning before breakfast. James says tis too nice to correspond with the other things. Henry says it is real nice and we must make the other things to correspond with it. I think so too. I never saw anything too nice for me yet. Sarah looks at it, makes it match, etc., says she feels like a king on such a pretty carpet and won't it be nice to all clean and dress up Sundays and sit on it. In fact, it seems at home, to have nice things. Oh that all could have just as good.

*Emily*            *Thurs, Sept 8, 1881*  
*[Emily stands up. Other characters write]* We went to the fair this morning, I took my 4 cakes & 2 pies, making in all 26 Entries. The committee wanted to open all the cans of fruit to *test its quality*, they said, I objected. Then there was a few roiled tempers & some spicy words said, nevertheless, they were overruled & were obliged to test the quality with their eyes. . . tis not so pleasant, sometimes, to make people do right. Though when obliged to succeed tis glorious.  
*[All characters underline words as Emily emphasizes them and all end with an upswing of their arms on the last words]*

- Wife            Thurs. Dec. 15, 1881  
Do usual work. Children go to school. James chop and chore. Henry bought himself a pair of skates last evening. They cost him \$3.00. James said "maybe you can afford it, but I cannot. I always had to work and never spent money for such trash."
- Ma              I am real glad he has got them. We need to be thankful for him and Sarah being so pure and steady. They never yet strayed one step from virtue. I feel they are noble and pure. May they ever be so. Saloons and bad places of resort has never been any charm for them.
- Commentator   All children and everyone ought to have something for diversion, not ever the monotonous routine of all work.
- Ma              I cannot be thankful enough for their good name and so worthily bestowed. I will as ever do all I can to help them. Cold.
- Mrs.            Thurs. Dec. 22, 1881  
*[Mixes in bowl]* Do usual work.
- Emily           Finish writing another story. "Sunshine after Shadow or How we spent Vacation," of 3825 words. It takes at the rate of ten minutes to copy 125 words, and about the same to compose. 31.25 evenings at 2 hours each evening. Well, I will know whether they are worthy their acceptance for publication or not, after awhile. The offer is \$1000.00 for the two best stories, one for boys and the other for girls.
- Emily*           *Thurs, Jan 12, 1882*  
Henry brought me the stories that I sent to Boston. They returned them, with a letter, saying they had received near 3000 manuscripts for the prize. There

will be many disappointed. Cold

Sarah I was a little afraid that Ma wouldn't get it. I don't think she ever told Pa that she sent in a story.

Emily Sat. June 24, 1882  
We read the Prize Story (The Little Keeper), in the Companion.

Judge I have read many better stories. It seems simple, and quite improbable.

Sarah [*Shuffles papers*]  
Sun. Dec. 3, 1882 Oh, Ma and her field trips [*Shakes head*]

Ma Henry, Sarah and I went to Anamosa last Friday to visit the State Penitentiary. There are 203 prisoners there all at work.

Commentator Tis indeed sad to see men and boys--that look as though they ought to be bright stars in society--shut up--yes, every night must be locked in a dismal prison cell--away--as it were--from the world. I often wonder why cannot all do right. No. I do not wonder that either. I more wonder why there is not more there in that dark place, when I think how many parents drive their noble sons and daughters away from their homes. Send them into the world alone, long before they can live unaided by the protection of parents.

*Wife* *Sun, Mar 25, 1883*  
We are all at home to day. The time as usual spent in reading and work. [Pause] James is at the barn. [*Pause. Commentator & Ma stand up and move to stand on either side of Wife.*] He went without his supper

because of a very unpleasant time we had—tis too bad—but I cannot always endure everything. [*Wife addresses comments to Commentator and Ma*] He would turn us all out of doors if he could. (when a man lays his hands hold of his wife & Children I think tis time something was done.) especially Henry--& for nothing—only that he wants him to do kinds of work that he cannot.

Commentator I sometimes think tis a real disease that some people have to have a time every so often. They seem to get so full of some undefinable thing they *must explode*.

Ma We must not despair. I hope and trust all will be well at last. They want to go to college—and I will help them, all I can, to go.

*Wife* *Tues, Mar 27, 1883*  
I finish my nightgown etc. go to Town with James. He feels better natured—I am thankful he does.

*Wife* Fri. June 1, 1883  
*[Talk to Commentator and Ma who are still on either side of her]* Half past seven. Well, I begin this June morning in sadness. James did not come in to supper last night nor to his breakfast this morning. He will not answer when spoken to. He has done his chores and gone with the team up west, but I do not know where. It is indeed trying to my nerves to live as I have had to for years. I am sorry it is so but I think something will have to be done. I do hope and pray it may be for the best. I did not sleep but a little while last night. Laid awake till after two--and then woke at every sound. Yes. I have not dared to go to sleep many anight, and it wears me out--I feel tis not right to live so. His whole mind seems to be that the children and I never work. I will trust in

God for all to be right. Am sorry he gets in such a way. Sarah and I retire tonight sorry that James does as he does. Tis too bad. We can only hope he may feel all right again and do right. Pleasant. [*Resumes writing. Commentator and Ma move back to their seats*]

Wife                      Thurs. Oct. 4, 1883  
*[Sews]* Work.

Emily                     finish writing an article on "Woman's Sphere," 26 pages.

Wife                     James chore and chop wood. He is tired and has one of his bad spells again. I am sorry and hope he will feel better in the morning. It makes my blood run cold and I shake like a leaf, as did Sarah, too. I sometimes hardly know what to do.

Emily                     Mon. Dec. 31, 1883  
Goodbye old year. It is the last time we can write December 1883. We are thankful for all the blessings bestowed upon us, and we hope to make the New Year better. May no future year ever be worse than has been this old one. Sarah is teaching. Henry in College, and James has plenty to do, and I too. My health seems good only a dizzy feeling in my head. I think it will be all right after awhile. With best wishes for all this closes the old year. We ask Thy blessings again in the new. And may we do right. Cloudy.

Sarah                     From 1884 to August of 1886, Ma wrote LONG daily entries about how bad life was with Pa. Pa resented Henry and me; we were too old to be living at home, and we did not help enough on the farm. Ma and Pa fought about the deed to the farm. Ma disputed his right

to the farm to her dying day and wrote at length about it in her will. [Wife put shawl on and pick up cane] Ma's health deteriorated rapidly. The sicker she became, the angrier Pa got; Pa resented having to help with her work as well as having to do his own chores, and he resented having to spend his money to hire others to do Ma's work and take care of her.

In August of 1886, Pa tried to choke Henry to death and went after him with a pitch-fork and club. *[All characters get involved]* That was the last straw. Ma, Henry and I moved to town. *[Wife moves to the next seat and is assisted by Commentator and Ma]* To punish Ma publicly, Pa put a notice in the paper that he would not be responsible for our debts. Ma's health did not improve.

On Saturday September 25, 1886, shortly after the separation, Ma wrote:

Wife

Cannot walk yet. It is indeed a trial to bear. The heart sometimes is broken by trouble & its possessor dies a martyr. I have tried to live through it without it being known to the outside world, suffered untold sorrow by hearing his abusive language, yet I did not dare to displease him. I have written many things in my journal, but the worst is a secret to be buried when I shall cease to be.

Emily

*[Moves to Ma and Wife]* God alone knows I have prayed every day that I might have Wisdom, that I might know the right ways, & do right in all my words and doings. I can say with all my heart, my conscience is clear.



- Sarah            On Monday, January 31<sup>st</sup> 1887, 4 months later, Ma wrote about her health:
- Commentator   My foot is healing fast. I feel quite well at heart. . . but my flesh does not feel right. My hands feel something as if they were stiff from being in sour fruit. And not much feeling in my legs and feet below my knees. The blood settles near the ends of my finger nails. Nails are like quills stiff and brittle. . . .
- Ma                Sarah has a perfect dread of James and does not want to see him at all. He said the other day . . . that “he supposed that we had lots of money yet?” I wonder if he knows he left us without a cent. Let it pass.
- Sarah            Just seven weeks before Ma’s death on Thursday, February 2, 1888:
- Ma                Sarah and Mr. Huftalen have taken care of me about two weeks. I have two terrible sores. Hip joints came through the flesh.
- Sarah            Two weeks later and shortly before her death, Ma wrote in shaky handwriting:
- Ma                Sarah is lying down to rest. She is tired. It grieves my heart that she has had to get up to care for me every night. I coughed so hard. Am better now.
- Wife             James was here every day this week. He says “he can not earn any thing alone, that I must come and help him. That it is ended with him if I do not, that he will support me no longer. If I have anything I must get it myself. . . .”
- Emily            [*All characters look at Emily*] It seems sad that we

must give up all so young, yet truly happy that we leave this world with a clear conscience fully, truly trusting to go into the future in immortal glory. All is well.

*[Wife puts head down to signify her death. All characters shut diaries. Sarah takes Wife's cane and put on a shawl]*

Sarah February 8, 1951<sup>1</sup>  
I'm 85 years old and still working on Ma's diaries & papers.  
Dr. says I must not use my arms either writing or typing over an hour or two a day at the most . . . So I've not done over 4 hrs. today . . . I did 8 ½ hours yesterday....

Sarah February 25, 1952  
I finished compiling materials to send to the State Historical Society in Iowa City.  
In the letter, I said, "I am sending a carton of Historical-Genealogical materials including deeds, papers, childhood diaries that I am ashamed of, my Mother's diary from March 29, 1858 to March 24, 1888. I thank you for this privilege."

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*Wick, Chambers, Carlin, & Giffin*

## **AUTHORS**

*Margaret L. Wick, Ph.D. is Affiliated Scholar in the Department of Communication at the College of Wooster. Her special interests include women's diaries and interpersonal communication.*

*Diane Chambers, Ph.D. is Professor of English Emerita from Malone University, where she directed the Honors Program and focused scholarship on Louise Erdrich.*

*Phyllis Scott Carlin, Ph.D. is Emeritus Professor of Communication at the University of Northern Iowa and has a special interest in Performance Studies.*

*Mary Giffin, Ph.D. is Professor of English at Walsh University. She teaches dramatic literature, and does research in applied theater and service learning.*

## **Journal of Interactive Literature and Drama**

### **A Multi-Discipline Peer-Reviewed Journal of Immersive Narrative Experiences**

## **Call for Papers**

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The *Journal of Interactive Literature and Drama* (ISSN 1994-1250) is an online peer-reviewed journal on immersive narrative experiences such as scenario-based interactive drama freeform live action roleplaying games, virtual reality, and other immersive literatures, providing a forum for serious discussion of virtual reality, LARP, narrative constructs, live roleplaying game theory, design, and practice. Two to three issues per volume are published annually. The journal provides a forum for the discussion of any of the various scenario-based theatre-style live action roleplaying games, freeforms, interactive dramas, virtual reality experiences, and invites contributions in all areas of immersive literature, theory, design, and practice for educational, entertainment, and recreational roleplay. Formal and informal essays, articles, papers, and critical reviews are also welcome.

This is a peer-reviewed journal that may include formal papers and informal essays for and by the roleplaying community from a wide variety of disciplines. The focus is general enough so that authors should feel comfortable submitting material of either a formal or informal nature within a rather generous range of contexts, albeit all submissions are subjected to a blind peer-review and should be appropriate to a serious and thoughtful discussion -- we encourage articles, essays, and formal papers on all manner of immersive narrative, live roleplaying, freeform, interactive drama, and virtual reality topics. Discussions of related immersive narrative, ludology, techniques, and good solid critical book and roleplay scenario or event reviews are quite welcome as well. As this is a multi-disciplinary journal, material related to a wide range of immersive experiences, scenario-based learning, social psychology,

critical theory, performance studies, popular culture, design, virtual reality creation, and more as they intersect with interactive drama and virtual realities are also welcome. Pure design pieces related to experience creation, scenario construction, and review are also encouraged. Each issue will typically showcase one to three longform or four to six shortform interactive drama freeform live action roleplaying scenarios; creative scenario submissions of this type are very sought after. Scenarios for submission should include a section of self-reflective critical thought and formal designer's notes that discuss issues related to the creation of the piece as well as a formal section which reviews the author's performance experiences with the scenario. Designer's notes are also encouraged.

As an international journal, the language of publication is English. Submissions are accepted throughout the year.

Submissions are vetted by the submissions editor and assigned to editorial board members for blind peer review. Hardcopy submissions are not accepted.

E-mail submissions are accepted at [director@interactivedramas.info](mailto:director@interactivedramas.info).

Include a cover page with your submission containing Your Name, Qualifications and Rank, Institutional Affiliation, Address, Email, Telephone, and a copy of the abstract for the submission. Please also attach a brief author's biography of 150-250 words to be included in the contributor's notes section of the published journal. The text of your submission should not have any identifying features.

The journal is published online at <http://www.interactivedramas.info/journal.htm>.

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#### **Notes for Contributors**

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*Guidelines for Submission*

Journal of Interactive Literature and Drama

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The *Journal of Interactive Literature and Drama* (ISSN 1994-1250) is a peer-reviewed journal which publishes one volume per year, with one to three issues per volume (depending upon the number of accepted submissions - we do not have a set schedule or quota for publication). Both Microsoft Word (6.0 or above, Windows format) and txt files are acceptable. Once received, manuscripts will be sent to reviewers immediately.

1. Manuscripts submitted to the Journal of Interactive Literature and Drama should follow the style sheet of the current MLA Handbook as appropriate. Scenario submissions may use informal formatting conventions as long as they stay within the guidelines here.
2. If your submission has notes, please use footnotes, not endnotes.
3. The font used is Times New Roman (11pt) – creative pieces, such as scenarios, may use other font sizes but should stay within the same font type. If you use a special font that is non-system, you must include a copy of the font file with your submission. Please do not use columns in your piece.
4. Use a separate sheet to include your name, title, affiliated institution, and contact information (email) as well as a brief author's biography of 150-250 words to be included in the contributor's notes.
5. Include a brief summary or abstract of the submission.
6. If you use illustrations or photographs, you must include all pertinent information as well as statements of permissions and copyrights to demonstrate you have the rights to include the images and that they may be published within the Journal of Interactive Literature and Drama under the same online and print rights as the accompanying paper. In the event of rights disputes, the author is responsible and liable for any material included in that author's submission.
7. Please note that this journal evaluates submissions on an Accept or Not-Accept basis and does not have a provisional revision option. You will receive a notice of Acceptance or Rejection for publication in a timely manner and will not typically receive any comments regarding the piece from the reviewers.

Publishers wishing their books, products, or other materials reviewed may send hard or soft review copies to the editor's address above and a reviewer will be assigned.

The journal is published online at <http://www.interactivedramas.info>.

Questions regarding the journal can be addressed to [director@interactivedramas.info](mailto:director@interactivedramas.info).

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#### **Notes for Reviewers**

The editors and the entire editorial board of the *Journal of Interactive Literature and Drama* (ISSN 1994-1250) gratefully acknowledge your support for the journal. Your involvement is crucial to the journal's success. Your suggestions and contributions are always welcome.

If you deem it inappropriate for you to review this particular article, please kindly inform the editors and return the materials as soon as possible. We take pride in providing authors with quality reviews as well as informing them promptly the status of their submissions. We would appreciate it very much if you could return your final review notification to the editors *within three weeks* of receiving the materials. Please use e-mail for journal correspondence.

In addition to general considerations, please take the following points into account:

- Significance and contribution
- Originality
- Soundness of research, methodology, and/or argumentation
- Logical coherence of its organization
- Relevance and appropriateness of contribution (within a wide scope)
- Flow and clarity of the language
- Completeness

Creative pieces, such as full-length or mini scenarios, should be judged more loosely in terms of rigor but must be considered positive contributions:

- Significance and contribution



Originality  
Completeness in content and thought  
Designer's Notes  
All necessary instructions  
Other scenario-based considerations

Scenarios should be clear and complete with an appropriate introduction that spells out the appropriate age and context for performance as well as how many players of what genders. A cast list should be included. Persons reading the scenario should be able to print it off and run the interactive drama scenario as is with a full and complete understanding of everything that is required, including special rules or special events.

Please place the article in one of these two categories:

1. Accept for Publication
2. Reject

For submissions you mark as *Reject*, you may choose to write some brief comments to the author in regard to what the weaknesses of the piece are and how they might improve it, but you are not required in any way to do so. Most reviewers do not leave comments, but they are welcome if you choose to write them. Do keep in mind that our vetting system does not require detailed review and we do not have a revision policy for submissions so at no time are you obligated to provide detailed comments. Our editorial decisions for publication are based solely upon your recommendation of *Accept for Publication* or *Rejection*.

Each submission is vetted by two reviewers in a blind peer process so that reviewers are never aware of the identity of the author of any piece they are asked to judge. If both reviewers give a judgment of accept for publication, the piece is accepted. If one accepts while the other rejects, the piece is rejected. If both reviewers reject, then the piece is rejected. Reviewers need only provide their own judgment of the piece, they are not provided with notification of the final result for any particular piece. Your active and confidential participation in this process is appreciated.

Members of the Editorial Board of this journal are respected scholars who work within the specialties of the publication. As such, they are welcome to submit their own work for consideration. In the case of an editor or member of the editorial board submitting a piece for consideration, the blind review process is safeguarded. In the event a submissions editor has a piece up for review, the editor hands off duties for

assigning reviewers to another member of the board who ensures the blind review process and confidentiality is maintained.

Once you have finished with a piece, please send your review decision and any comments immediately to the submissions editor in the shortform format provided when assigned the piece to [director@interactivedramas.info](mailto:director@interactivedramas.info) as the editor will compile results and notify contributors. The editor will also prepare new open submissions for vetting and review and send them to reviewers as they come in.

The duties of Submissions Editor of the journal are shifted periodically with a different member of the Editorial Board taking on the responsibilities so address correspondence to the position rather than a particular member.

Thank you once again. We look forward to receiving your comments soon.

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